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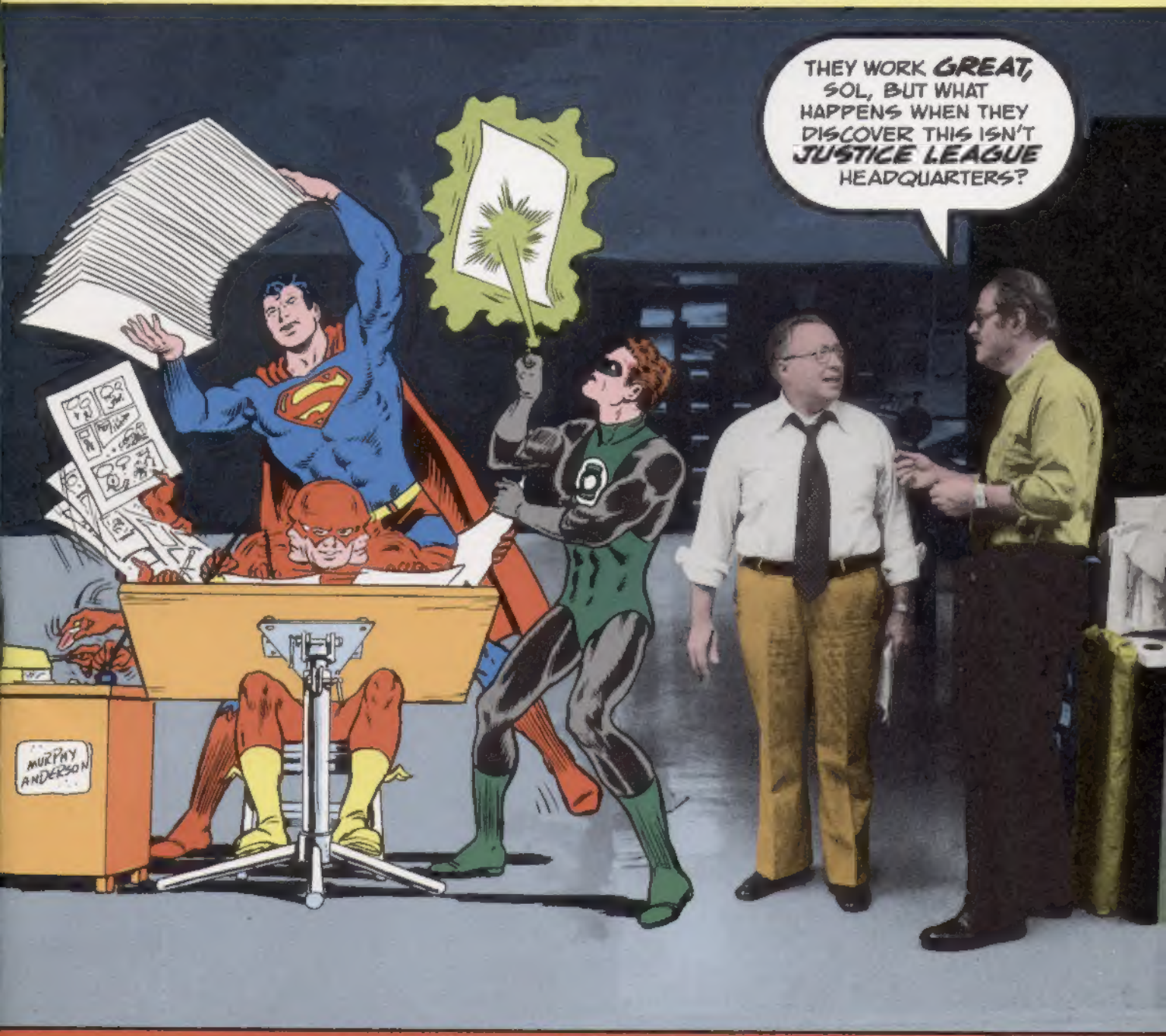

BEHIND THE SCENES IN DC'S PRODUCTION DEPARTMENT

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OUR COVER: Murphy Anderson mixing with the magic of photography to conjure an image of the super-heroes taking over DC's production department.

INSIDE FRONT COVER: Adam West and Burt Ward as Batman and Robin from their TV debut 10 years ago this month.

CENTERSPREAD: Gil Kane's cover to **Green Lantern** #8, inked in tones by Jack Adler.

INSIDE BACK COVER: Lyle Waggoner as Steve Trevor and Lynda Carter as the Amazon Princess from "The New, Original Wonder Woman."

BACK COVER: The cover of MOVIE COMICS #5 from 1939.

SOL HARRISON AND JACK ADLER:
Scene Makers Behind The Scenes.....2
by Carl Gafford

THERE'S NO CASES LIKE SHOWCASES 14
by Jack C. Harris

THE AMAZING WORLD OF LETTERS.....22

THAT WAS NO SUPER-HERO, THAT WAS MY LITTLE BROTHER.....26
by Jack C. Harris

CHUCKIN' IT 28
by Bob Rozakis

DIRECT CURRENTS.....29
by Paul Levitz and Bob Rozakis

"THROUGH THE WRINGER" 38
by David V. Reed and Ramona Fradon

HOW A COMIC IS CREATED.....44
by Carl Gafford

CRIME MACHINES.....47
by John Costanza

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SOL HARRISON AND JACK ADLER

SCENEMAKERS BEHIND THE SCENES

BY CARL GAFFORD

Most people in comics fandom are familiar with the artistic side of comics. They are aware that a writer writes a script and that an artist draws these scenes as the writer has indicated, and the conclusion of this is a finished comic. But the trip from editor's desk to the newsstand is a long and complicated one, and it takes a special kind of ability to steer that comics story through the complex processes of production and printing. It takes people with a great knowledge of printing tempered with a love and understanding of the comics medium to insure a presentation faithful to the original creation. Two such people are Sol Harrison and Jack Adler, **DC's** Vice President of Operations and Production Manager, respectively. Together they share a friendship that spans nearly 45 years and a professional experience that encompasses the entire history and range of comics. Together they have innovated some of the finest techniques in comics printing. They are such a team that when it came to doing a "Production" issue of **AWODCC,** it was impossible to interview them separately. As you will see, their past is linked more closely than most friendships or partnerships ever could be. . . .

THE OBVIOUS FIRST QUESTION IS HOW DID THE TWO OF YOU GET TOGETHER?

JACK: Sol and I both went to the same junior high school, but I don't think our paths ever crossed there. We knew each other, but we weren't in any classes together. My contact with Sol started in the art department at Franklin K. Lane High School in Brooklyn.

SOL: We attended an art class together.

JACK: It was a very peculiar kind of art class in that it was composed of all sorts of art students. I think you were a four year art major, weren't you, Sol?

SOL: Yes. So for me they called it "major art."

JACK: In my case it was different. I was on a souped-up three year program in school, and I could only fit art into my program during my last year. We had a teacher named Jack Fabrikant who was absolutely great.

SOL: Fabrikant was the head of the art department at Franklin K. Lane, but he was also the art director for an advertising agency. The agency handled a lot of Jewish merchandising accounts like matzohs, bread, beer and white label whiskey. That year (1933) Fabrikant had won an award for designing the stubby bottle for Trommer's Beer, one of the agency's clients.

JACK: He seemed to be a very cold guy, but actually he wasn't. He was a very strange kind of person, but a very good teacher . . . an expert at knowing how to approach something fast.

SOL: And as a practicing commercial artist at the time he knew layouts, lettering . . . he also designed newspaper logos.

JACK: Very good lettering. As a matter of fact, Sol gets his style of lettering directly from him.

SOL: The things I learned from him! He used to bring in the lettering jobs that he needed for newspaper ads and I used to work on them as class projects and he would sell them. We got a lot of practical experience. And in those days, a really big form of advertising was the subway advertising cards. He handled a great many of those which we did as class projects: I did a Lucky Strike ad for him.

The things we learned during that period in high school were things that I've used commercially over the years. But while you're in school you never realize that you're learning things that are going to be useful to you in the future.

JACK: He taught us that you must have some sort of reference. To me, there was no reason for swiping something, since we were artists and were thinking in terms of being originators. He showed me how you could use swipes and change them.

I remember something that he did for the composer who wrote "Shortnin' Bread." The composer was a music teacher in our school and Fabrikant designed the sheet music for the song. I remember that he had a hand with a baton, and I commented that it was just beautiful. He showed me what he had swiped it from, without copying it. He taught us short-cuts. We got so used to it that short cuts became synonymous with our approach to almost everything we'd do. Sol uses an expression that I've thrown back at him a number of times: "Jump in with both feet." Tackle it. Get in there and do it . . . there is no other approach.

It was a wild time at that high school. We had a sketch class in the hallway because there were no rooms available for it . . . and no official sketch class. One of the girl students would stand up and model for us.

SOL: Even then Jack was too fresh.

JACK: And remember that I was only 15½! I was precocious! This was during the depression, when W.P.A. had first come. We had a teacher who was part of this program; a very famous illustrator named Thomas R. Booth who was down on his luck. He gave us our first lessons in illustration. He used to sit with us, and use Bridgeman's technique of breaking everything down into boxes to teach us illustration. He didn't talk like a teacher; he treated us like adults.

Between these two artists we got a background, a quick approach to learning how to illustrate. And remember this is in an ordinary high school, when there were no high schools for teaching art. Sol had more classes than I did; I was going through junior high school in two years, and high school in two.

SOL: I took classes in perspective, rendering and lettering. I learned all about commercial art from the ground up.

JACK: Sol had wanted to be a showcard artist for subway posters, and he had a very odd kind of experience. I think it was the first time he ran up against any form of discrimination. Sol

Sol (background, left of center) and Jack (foreground, right of center) in their high school sketch class.

applied for a job at Collier Advertising . . . they did the subway art. His portfolio was accepted under the name of "R.S. Harrison."

SOL: When I went down for the interview, they asked me if I was Protestant or Catholic. Then they asked me what church I belonged to. I didn't know what to say, so I said "the Church of Saint Mary."

JACK: They immediately got it. That was the end of the interview right there.

SOL: After we graduated in 1934, Jack Fabrikant gave me my first job. He was also a businessman, and he had a part interest in a photoengraving plant. That first job was to opaque negatives and deliver packages. This was at the Strauss Photo-Engraving Company, on Canal Street . . . later known as Photochrome.

I learned the beginnings of the engraving business there. It was an entirely different type of engraving from the one used by Chemical Engraving, the people who do our plates today. There was an odor from the chemicals and materials, fumes of acids and the filth of acids and powders used for etching. Entirely different than what you see today; the difference between a battlefield and a hospital.

JACK: Going into one of those places still depresses me today.

SOL: But the knowledge you were able to gain was great. It was a non-union shop, and you could learn to do all the processes of engraving, if you were willing to learn. You're not allowed to touch a negative in an engraving plant today, if you're not an engraver. So it was good field experience; you learned everything. And you learned how to sell the product at the same time. When I delivered a proof to a customer I had to "talk up" the product. If there was something that wasn't right, I'd say that it was a piece of dust on the plate, but that the plate was perfect.

JACK: Sol was a real "con merchant" in those days; if there was anything wrong he would always say something like "Well, that was the way he wanted it." But you had to do it that way, because the make-overs were so expensive.

SOL: I enjoyed it immensely because I didn't do anything for more than an hour at a time. I was doing so many different things, from designing labels to pulling proofs on a hand press, and as I said it was a great learning experience.

JACK: Let me say how we got together at that point. From high school I had been offered a one year, free-tuition scholarship at Pratt, but I couldn't consider it because there was no way I could afford the other two years (it was then a three-year course), so I went to Brooklyn College as a fine arts major. I finished a year of day school, and then I had to have some money. I went on to night school and got my first job, which I got through an uncle in the fur district. They told me it was an open-air job . . . pushing a hand-truck, delivering fur supplies to the fur stores. I went up the ladder quickly there; up to 14 dollars a week. At that point my cousin who lived near Sol and was a close mutual friend (he went to high school with us) met Sol and told me Sol was at a place and had a job for me. I went to see Sol, who had already established a little place called "Repro-Arts Service." He was primarily designing letterheads and labels. . . .

SOL: We were also designing greeting cards.

JACK: Yes, I recall that Sol would make three sketches. When one was accepted, he'd make a finished drawing and a plate. If I recall correctly, it was six dollars for the entire product: a blocked plate ready for printing in two colors. I was offered a starting salary of six dollars a week; I went from fourteen dollars a week to six because I wanted to get into the art field. I wanted to be an art teacher at the time. I had majored in art and minored in education. I continued right through at night and got my Bachelor of Arts degree in fine art. Sol and I worked together, and then they started doing the comics.

SOL: Before the greeting cards I had been fired from Strauss Engraving because of a misunderstanding with Joe Strauss, the owner's brother. After Strauss, I left the engraving business and went to work in a house that manufactured ladies' hats. But directly opposite my window, on 24th street, I could see the light of an engraving plant. At night, you could see the open arc lamps with their purplish haze which were used only for engraving.

As I got my last paycheck from the hats, I went across the street, and asked for a job. They asked me what I could do. I said I did artwork, and had worked for Strauss Engraving. The owner said he had some new work that he was doing. This was at Rex Engraving and the interviewer was a Benday engraver. The job was the first issue of **FAMOUS FUNNIES.** He was reducing the Sunday pages to comics size. The size of the panels were reduced and you can imagine the number of panels that had to be done to a page.

The work that I ended up doing for him was gamboging; painting around the areas where you wanted the color for Benday.

JACK: It was actually a masking process in which you used two incompatible materials as you worked on the actual metal printing plate. Gamboge was a water-soluable substance, so you painted around the area where you wanted the dots. The dots were made up of an ink which was not water soluable and they were actually pressed on with a machine that you used.

SOL: You kept building up dots, and a dot next to it, below it, building a square of dots. The more times you inked the rollers and pressed on it, the deeper the value would become.

JACK: How complex it was! To give you an example, when one Benday artist did the color separations for one page for a standard Sunday comics section he had one week to do it. Nowadays, if anybody doing it spends more than two hours on it, he's spending more time than he should.

SOL: Little by little, working at Rex Engraving, I started to use the Benday machine and learned not only the art end but the mechanical as well. Then one evening going home on the subway I met the owner of Strauss Photo Engraving. He was glad he ran into me. It seems that Strauss was doing

some work on comics and that he could use some artists to help out. I said that's funny, I'm working on comics now.

He offered me a job which paid much more than I was getting, and put me in charge of a department to work on comics. Actually, there were very few comics publishers at the time as the industry was just beginning. Strauss was working on the comics for Major Nicholson.

JACK: Sol brought in Ed Eisenberg and I came on right after that. I was already going to school at night, and working in this fur place. When Sol called me, I immediately took the job at his Repro-Arts Service, then went with him to Strauss . . . almost all the guys brought in were students of Fabrikant.

SOL: The people who we asked to come into the place were the people we knew from school. We needed artists, because artists who were skilled with a brush did the separations better than a Benday man.

COMICS WERE JUST COMING OUT AT THAT TIME. DID THE PUBLISHERS KNOW WHAT THEY WERE DOING IN TERMS OF PREPARING THE MATERIAL?

SOL: The package of black-and-white art was delivered to the engraver. The publisher did nothing about the color scheme, which was left to the engraver.

I'VE HEARD THAT'S HOW CAPTAIN MARVEL GOT THE COLORS OF HIS UNIFORM ... BECAUSE AN ENGRAVER SAW A LIGHTNING BOLT ON HIS CHEST AND COLORED THE SUIT YELLOW AND RED.

JACK: That's how a lot of us worked. When we did the first **SUPERMAN** color schemes, backgrounds weren't even indicated. You decided as you went along what you were going to do with it.

HOW MANY COLORS DID YOU HAVE? IN THE VERY EARLY COMICS, ONE PAGE WOULD BE IN RED TINT AND THE OTHER PAGE WOULD BE IN BLUE.

SOL: When they were done with Benday, all the values were used like they are today. But later, the second method that evolved was Craftint, and with Craftint they only had a 25% and a 50% value. Then you'd paint in your solids.

JACK: We took advantage of the Craftint system, and started making shapes and patterns.

SOL: Even if there was only a 25% or 50% value, we dotted off an area by hand so that we got the breakdown and made it almost like a shaded background. We used to throw in shadows that were not in the artwork, just to get the effect.

JACK: We learned to read upside-down and backwards as easily as reading forwards, because you were looking that way as you were working.

Just a funny aside on the color numbering system. Why is there no "R-1" or "Y-1? Why is "R-2" the first value used? Well, we used a gray series put out by the Miller Brush Company. In shooting, in order to get the flesh value and lose our blue line the first value that picked up as a 20% was a number 2, not number one. Number one got lost, so we actually used the grays' numbers as the numbering system . . . and today the colors are R, R2 and R3 for red solid, 25% and 50%, and so on.

AT THIS TIME YOU BEGAN TO DO THE COLORING AND COLOR SEPARATIONS ON HAL FOSTER'S PRINCE VALIANT. WAS THERE ANY SPECIAL MATERIAL USED ON THAT JOB?

JACK: We were using anything that would take on illustration board. We had a blue image printed on illustration board as our key plate. We actually had to paint the face value in, and if you had any modelling, you did it on top of the face value.

SO IN EFFECT YOU WOULD DO A BLACK-AND-WHITE PAINTING FOR EACH COLOR PLATE, RIGHT?

JACK: Yes. We used pencil shading, charcoal, smudge marks, airbrush. . . .

WERE EITHER OF YOU CONSIDERING MORE CREATIVE WORK CONSIDERING YOUR ARTISTIC BACKGROUNDS, OR WAS THIS WHAT YOU WANTED TO DO?

JACK: Each of us thought that we were going to become engravers. Sol's aim was to become a Benday artist. My aim was to do the photography, and the company led us to believe that it was going to happen, so we were working with the union men at that point. By permission, really, because the regulations said that once a piece of art had come into the shop and it had been handled by union men, it could not be touched by anyone **BUT** union men. If it went through non-union hands, it would be stopped at that point. But they

Jack Adler at work separating the Prince Valiant page you see here.

The separations room at 487 Broadway in the 1940's. Sol is on the left, standing by a cabinet. Jack is sitting in the middle of the front row.

overlooked that for us. At first the union forced them to bring in Benday artists, and they brought in ten Benday artists but it just wasn't adequate.

SOL: They could never have created the industry that we have today if they kept Benday men only. They had to find faster ways of making the separations.

JACK: So we discovered, in reading our contract (our boss Emil Strauss was pretty shrewd) that they described the system that was used; in other words, what the men had to do. So our idea was to get around that, and we worked the system out where we would do the materials with grays. We went to the grays for the special stuff and used Craftint mostly for the regular stuff. It was all right for awhile, but then they finally clamped down and said that no non-union men could work on the material.

In a discussion we decided the way around that was to create an art department to do all of the work from the art through the separations **outside** of the shop and present the separations as black-and-white copy. From that point on, the engravers could touch it. In other words, it meant that no part of it got into a union man's hands until the separations had been in. We could do that ourselves and it was no problem.

SOL, YOU HAVE DONE SOME INKING THOUGH, I BELIEVE.

It was on Bruno Premiani's **Tomahawk** (#16 and 17) in 1953. He was sick, and they needed an inker but there wasn't anyone around. There was a long weekend coming up, so I decided to knock myself out and ink it. I ended up doing two issues over his pencils, and didn't do any more inking after that.

LET'S RETURN, THEN, TO YOUR WORK AS SEPARATORS.

SOL: Then we took a room in the same building with **ALL-AMERICAN COMICS,** at 225 Lafayette Street. We worked there for a short period of time.

JACK: Art Color Associates was the name of our place. We did a little bit of artwork, with Sol out part of the time selling because he was our best salesman.

SOL: We were looking for other things besides comics, but mostly we did comics separations. And Strauss loused us up all the time. Instead of giving us work in the morning, they'd give us work at 5 o'clock in the afternoon and want it first thing in the morning. We worked every night. The money that we made averaged about twenty dollars a week, but we didn't have much of an alternative because there weren't too many jobs around. You couldn't just walk out of that and walk into another place. The things we were doing were highly specialized, and that's where the work was.

JACK: We did have a lot of fun. There was a camaderie that was really most unusual. At that time, we were negotiating with King Features to get their separations, and if we had been able to hold out, we might have had it. But it was too difficult.

SOL: We tried a lot of things and then the point was reached where we weren't going anywhere. I think Strauss wanted to take all of us back, but I said I wouldn't go. I left. There must have been about five engraving plants in the New York metropolitan area that were doing comics. One of them was an art department in a company that was doing comics a little differently, a house on 21st Street that I worked for.

They were doing the **Blue Beetle** and some other comic books. I got a job there immediately and I was put in charge of the art department. There I learned about fine commercial engraving because the rest of the engraving plant was doing work other than comics. Finally, since that place couldn't compete with Strauss in the price of comics, the art department closed. I left there and went to work at the Metropolitan Engraving Company, which was one of the classiest engraving plants. They had one top notch man in each department. I'd never seen men work like that, because Strauss Engraving, Photochrome and the others . . . they were actually like a Ford assembly plant. Metropolitan was like a Cadillac.

Metropolitan was constantly experimenting in fine engravings while Strauss was interested in the Ford operation: get stuff in quickly and get it out and start on something else.

JACK: I went back to Strauss, and every once in a while Emil Strauss would walk into the art department, but I wouldn't be there. He'd catch me at the Proofing Press, or maybe in the darkroom. He was a heavy smoker and had a gruff voice, and he'd ask me what I was doing there . . . that I was an artist and belonged in the art department. I'd always ask him "How am I going to learn what happens to my stuff if I don't see what somebody's doing to it?" He'd just go by and let it go.

And, really, that's one of the ways to learn. Engravers, by nature, even when they have apprentices take the longest

time in the world to teach an apprentice what he has to learn. It's a kind of jealousy about teaching what you know. We encountered that to such an extent . . . it's not like approaching Sol today and asking him how to do something and getting an answer . . . they never gave you an answer. They'd say look at it, find out, figure it out.

THEY WERE AFRAID THAT THEY HAD SO LITTLE TO SAY THAT THEY WOULDN'T SAY IT?

SOL: Absolutely true. An apprenticeship program took six years, which meant that you were allowed to learn your craft in six years. That is, you would learn just that one part of the process.

JACK: . . . And you weren't allowed to work on any real, finished work until you got your sixth year card. It didn't take six years to learn most of the jobs. For example, stripping up; doing paste-up jobs. The proofer had to know a little bit more. The router, who used a little machine to take out the dead-metal areas that were not necessary for printing constantly had his apprentice cleaning up. But he would not permit him to learn except by observation.

SOL: The thing that I liked about Metropolitan Engraving was that there I learned a great deal more than I learned in any other place because each man, although there was only one man in each department (the place was dying because all the salesmen had left) each man was doing experimental things to see if they could keep the plant in business. This also gave me the opportunity to do new things, because each of the men who worked were tops. And for some reason, they answered all my questions and curiosities. They were unlike any other engravers I had met. It was a great learning experience.

JACK: One of the things we did with that was particularly interesting. We were able to take a black-and-white photograph or drawing, make prints of it and retouch the prints with an airbrush. In other words, you were building up in tones without really drawing . . . just lighting the values, and in this way make a job that looked like it had originally been a color photograph. No skilled engraver, looking at that, could tell that it was done that way. We used this in comics on the back covers with the Daisy rifle ads and the Thom McCann shoe ads. The Thom McCann people never sent us pairs of shoes; they'd always send one of each shoe. We never knew what to do with them until someone thought of calling a Veterans Hospital where there were a lot of one-legged guys. They got some weird-looking shoes. We did things then that we don't dare do now, due to reasons of time, costs, and lack of the people who can do it. It's not what it used to be. If you look at some of the old comics, you'd find we'd get a color scheme to work on, and it would be on a blank background. We never left it blank; we didn't care what the artist had in mind. We would put in stock kinds of shapes; sometimes concentric circles, or shadows, or air-brush the sky.

SOL: Whatever the mood was in the story, we tried to intensify it. The color schemes were made in the art department, so you could add to it before it reached the engravers.

JACK: As a matter of fact, the publishers never saw the color schemes, or approved them, either. We just did them.

SOL: When Metropolitan Engraving finally closed down, I returned to Strauss. They asked me to set up an art department at night, because they didn't have additional space where they could be working.

JACK: That was already war time, and it was difficult to get anybody.

SOL: Yes. . . . I started to break in a whole new crew in the evening. We only worked it for a couple of months, and it was my first experience at working at night. Then we got another, larger place and we put both day and night departments together. I had been in charge of the night force and Jerry Serpe was in charge of the day force.
JACK: . . . And I was in charge of the commercial stuff and all the Sunday pages.

SOL: So we finally put the one department together, and that's where Midge Bregman was working. Midge had already been on the day shift at Photochrome Now she's my secretary and assistant at **DC.**

JACK: The building we were in was the narrowest building in New York City, 487 Broadway. It was about 50 feet long and only three windows wide. A corner building, so that entire side of it was one of the best-lit buildings. Sol, what do they call that area now?

SOL: Soho. That's where all the artists are living downtown. (South of Houston Street)

JACK: We had a little photography department where we shot our own work. We had a little freedom in that we had the responsibility for the whole thing. I don't recall why we were separated from everything else, but I think it also had something to do with unionization, because we unionized right after that.

SOL: We had more space there . . . and we were only three blocks from the plant . . . made it convenient for delivering the material. So that worked out for about another year.

WOULD YOU PLEASE EXPLAIN A BIT ABOUT THE EARLY TITLE "MOVIE COMICS", WHICH YOU DID FOR STRAUSS ABOUT THIS TIME?

JACK: That was in the very beginning, around 1939. My feeling, and I think that Sol brought it out, was that Emil Strauss wanted to do comics without being in competition with his clients. I would say that was the reason for selecting that format for the book. The whole idea was to take a film, get some still shots, write a short script based on the movie script, and then piece together the pictures so they'd look like the original photographs. In most cases, we did not have the photographs that fit the story. We had to piece heads, hats, uniforms together, flop faces and fit the various pieces together.

DID YOU HAVE TO SEE THE MOVIE FIRST TO DO THAT?

SOL: No, we never saw the movies. I think an outline was given to us, and a group of stills that were taken from the movie. If you didn't have something that fit into that sequence, then we had to fake it.

JACK: And we had to prepare it ACTUAL PRINTED SIZE, as opposed to the large size other comic art was drawn. This was because we could not reduce the halftones. We also had to prepare it for color, and if you look at it in the terms of what we did, using halftones, it was darn good reproduction.

SOL: Remember that engravings then were not the same as you have today . . . it wasn't as fine. Printing of comics was only in its early stages. I remember that it was a very enjoyable part of the work we were doing. It was a break because we were actually preparing the artwork, when normally we were just doing separations for the others. So here we were involved with creating something.

JACK: An interesting part of that was that all of us had a hand at doing pages; doing an actual script, drawing some pages, penciling or whatever. Sol, I think, got more involved in that than most of us. We had decided at that point that the creative area wasn't the area that paid. That's why we got tied up with engraving more than we did at the art end. The finished page of story, pencils, inks, etc., was a six dollar

package. We knew the time it would take, and we saw engravers making a minimum scale of $63.00 per week. That's where we wanted to be . . . that's where the money was.

SOL: And there was just too much work involved in producing that type of story and material for reproduction. I don't think the sales were anything special because we were competing with movie magazines that had more realistic material. I don't think that we were able to get all the movies that we wanted at the time; you had to take whatever you were able to get. Strauss and his daughter were the publishers, and when they decided to let it go I think we had prepared something like six or seven issues.

Then I got a call from Emil Strauss. He said he had a request from M.C. Gaines, the publisher of the **ALL-AMERICAN** line. Gaines wanted me to work as art director at his place. Emil said he could get me a good salary but I told him that I didn't know, that I'd have to think it out. He said I should let him negotiate for me. I felt peculiar, because I didn't understand what his involvement was.

I knew Sheldon Mayer because we became friendly when we were in the same building. We'd have lunch and sit and play cards. We worked on all his books so there were lots of questions about all sorts of things, like what we could and couldn't do in color reproduction. So we had a good rapport.

I went over to officially meet Mr. Gaines and Shelly, when they said they wanted me to be their art director. I didn't know what it involved. Sheldon said that I knew what they were interested in and he didn't think I would have any problems. I was offered a five dollar increase so I said, yes. It was a big opportunity and I was always interested in moving ahead.

It was a terrific association, because I always wanted to involve myself more in the creative areas of publishing. It wasn't a month before the production manager who was there was fired. Gaines was constantly yelling at this man, and they just didn't get along. He had been there for some time, handling the printing and the proofs and schedules. Gaines called me to his office and said "Sol, I want you to take over the production job." So I did.

I must have been there for oh, about two years when there was a consumation of the sale of **All-American** to **National Comics** in 1944. Jack Liebowitz and Harry Donenfeld bought all the material and the rights for all the characters from Gaines. Gaines was allowed to publish material that was considered educational. He started some material on American History and he was doing the Bible. All the superheroes **(Wonder Woman, Green Lantern, The Flash)** were bought by **DC.** Shelly and I were traded like they do in baseball today. We just went from one office, downtown, to another uptown. Jack Liebowitz and Harry Donenfeld asked us to come up. The lawyers were there because they had just closed the deal, and we were introduced to everyone. They said they were glad to see us working with them because at the time the advertising revenue that used to be in **All-American** and **DC** were the same ads, and I was handling all the advertising down at Gaines'. So when we came uptown, I was doing the same job plus the production for both companies.

JACK: I was still with Photochrome at this time. And the problem we solved at that time was the problem that every time an ad ran in the magazine, it was

SOL HARRISON AND THE

Sol Harrison's dedication is not limited to his profession. He also shares a deep human dedication for the health and treatment of brain injured children. In over fifteen years of active work on various projects, Sol Harrison has been instrumental in the instituting of specialized education in New York schools and has been President of a number of organizations for brain injured youngsters. It was for one organization in particular that Sol brainstormed two special projects. That organization was the New York Association for Brain Injured Children (NYABIC), which he served as President for three years.

His first project for them was an idea for a special encounter camp unlike any other camp for retarded and handicapped children. For years parents and teachers were confused over the varying reactions each would get from the brain injured child in different environments. Sol came up with the idea of a special environment that would bring parents and other members of the family togeher with the brain injured child and the teachers. A special camp called the NYABIC Research and Study Center was established. Families would spend a three week period there with teaching students from Columbia University, who Sol had managed to obtain special credit for work at the Research Center.

Every evening the parents would compare notes with the teachers and evaluate how their children had reacted. In particular, a system was developed for the dinner hall. Tables were broken up into groups of eight, and no more than one parent sat at that same table as his brain injured child. Also at the table might be a doctor, a psychologist, a teacher, a normal sibling, and another combination with another brain injured child, one of his parents, etc. In this way a parent might have to look over at another table to see their child and thereby would see how that child would be reacting with the other people around him.

Teenage brain injured children were the waiters and busyboys. Sol reports that in the entire three year period from 1966 to 1968, he didn't recall a single time when a waiter or busboy spilled anything or dropped a tray. It was the incredible sense of responsibility that gave these children a pride in the work they were doing for their fellow campmates.

But a camp of such special needs requires funds, and it was very difficult getting publicity for a cause like brain injured children. Then one day Sol read that actress Patricia Neal was recover-

different. Every time we did the separations there'd be a mistake here, a change there, and the advertisers didn't like it. So I made the suggestion that we do the ad once, print it photographically and then insert them in position on the plates. Sol agreed so they took to the idea. At that time we were experimenting with a whole bunch of techniques at the engravers. I suggested that we do covers photographically in some way. Sol decided that as long as we were doing covers that way that they were special and totally different. He felt that it would be to the advantage of **National** if we came over and did the separations there, got an allowance from the engravers for it and then you'd have the type of separations that were different from everybody else's.

SOL: Basically we had the problem that we'd always have to tell the engraver what we wanted. The explanation had to go through three hands before it was finally done. I was coloring all the covers then and handling all the advertising, and I felt that as long as I knew the fellows who were available and the type of problems at the engravers, we could work something out. I called Jack, Jerry Serpe and Tommy Nicholosi and set up our own color separation department. We color separated all our covers and advertising.

There was another reason, too. Jack, Jerry and everybody else who was working down at the engravers was trying to get into the union. It had just reached a point where there was nothing going for them; they couldn't go any further. I felt at the time that making our own separations department was a way to get them altogether to work for us and use their expertise.

JACK: I saw that the union at Photchrome was playing a game with me. As Sol has had his experience with anti-Semitism as he explained, this was my first experience with it. There was a vote, and I was voted down. I couldn't understand it. These men were men who I had worked with, they were supposedly our friends. Also, Sol and I and Jerry knew more about engraving than any of the men working in the plant, and they knew it. When I was turned down, I was absolutely distraught.

It wasn't until one of the other men, a fellow who was Irish, came up to me one day. He said Jack, you're planning to be a teacher. You're still going to school at night and I suggest you continue. I said, "Jimmy, what are you telling me? I've found something that I like to do and I know I could be a damn fine color photographer, I think that it could be my gravy." He said let me spell it out for you as plain as I can . . . he said you're Jewish and you're not going to make it here. I was absolutely stunned because we had heard about things like this but we had never actually experienced it.

So I went to National

SOL: I actually had to sell the idea of the department to Jack Liebowitz, because it was a more costly way of producing the material. The company would now be paying out for it, so now it was an actual cost. But for that period in time it was a good idea. It did a lot to advance the work of the color separations we were actually doing. That's when we started to try things in halftones and photography and using washes. We were also able to give advertisers quality that they had never gotten before.

JACK: This company was the first. It was suggested that we start doing

CAMP WITH TWO NAMES

ing in England from an almost fatal brain injury. He suggested to the board of NYABIC that he contact Patricia Neal and her husband Raoul Dahl about the possibly of her coming to America for a benefit dinner at the Waldorf Astoria for NYABIC and their programs. NYABIC agreed to the idea and Sol wrote Mr. Dahl suggesting the idea. The response he received was favorable.

Sol then received an okay from NYABIC to visit the Dahls at their home outside of London and discuss the details involved in such an event and to make certain that everything would be in accordance with the wishes of the Dahls.

They loved the plans and Patricia agreed to write a personal letter which Sol would print and send to her entertainment industry friends in New York. Producer Richard Adler agreed to handle the entertainment for the evening, as a friend of Patricia who had not seen her for years.

Sol prepared a souvenir booklet of photos and text of the evening, featuring people like William B. Williams, Pat Hingle, Arlene Francis and Phyllis Newmann, all of whom were friends of Patricia and worked selflessly for the dinner event.

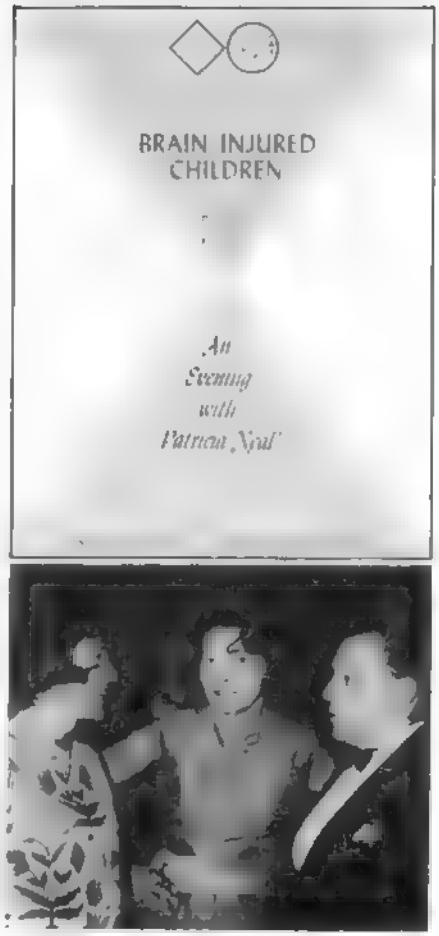
New York City Mayor John V. Lindsay proclaimed the week of March 12, 1967, the week of the dinner, to be Brain Injured Children's Week in a proclamation that Sol had written for the mayor.

On March 12, 1967, the event began with a young Broadway actor named Michael Maitland reading a piece called "I Am A Brain Injured Child" that Sol had prepared. "I'm sad sometimes and I don't know why. I feel very alone," he read to a darkened room. When the houselights came on at the conclusion of the piece, the entire audience was in tears.

Richard Adler then introduced Patricia Neal. She limped a bit as she approached the podium, but she soon faced the audience and said, "It was evil. . . ." When she finished there was an incredible uproar as her show business friends who were sitting in the front rows rose up to welcome her home.

Sol described the evening as the most incredible night of his life. Although he no longer is able to be active on a day-to-day basis with the organizations, many of the projects he started exist today such as a residential center for young brain injured adults. Probably the most tangible sign of his successes was when the young people of the NYABIC Research and Study Center themselves elected to change the name of their camp.

They named it Camp Harrison.



washes for covers, and we were talking about it for so damn long, but nobody attempted it. I think Grandenetti did the first one, an army cover with somebody floating in the water. I think that was the first wash cover that was done. That one ended up looking like a full color painting

SOL: The idea was that we wanted something attractive and different looking on the newsstands.

JACK: There was a **Green Lantern** one that I recall. Gil Kane pencilled it, with **Green Lantern** fighting a lizard. I inked that one myself in tones and separated it. ((Refer to our centerspread this issue to see this rare combination of talents.)) There were a number of wash covers on . .

SOL: . . . Rex the Wonder Dog. We did a number of those trying to get the qualities of a painting.

WHEN WAS THE SEPARATIONS DEPARTMENT ESTABLISHED AT NATIONAL?

JACK: It was 25 years ago exactly. I came to National in January, 1951, so you have a starting point to see some of the changes. Right about then you can see some covers that came through that were a bit startling. I believe Toth did one in which we began to hold the drawing in color. He would sit with us and actually work with us. If he had an idea, we would tell him exactly how to prepare the art. One that I remember was **SENSATION MYSTERY** with a jack-in-the-box that popped out. There was another one by Toth, a western cover with the shadows on the wall held in tone. We started holding black areas in gray and doing all sorts of things that could be done with the medium that were never really tried before.

SOL: In our own department, we felt we could put in the extra time.

JACK: Not only that, but we had the go-ahead. If something looked right, and we couldn't show it but just explain it, Sol told us to go ahead and do it. At the end of about a six week period I went to Sol and said that I was really disturbed. He asked what was the matter and I said we've been getting effects we've never gotten before, and nobody's saying anything. He made a remark that was funny, and it stayed with me and it really is typical of what you should expect of Sol. He said that I would hear plenty if they didn't like it, but if nothing is said, then everything's okeydoke.

DID YOU SEPARATE THE INSIDES, TOO?

JACK: No, at that point the engravers did that. It was just the covers and the ads we did here. If you look back at some of the ads that were done, like flower packages and some other very complicated things that were done, it was stuff that you don't want to even touch today. There was no technique that we left untouched. The fact that we did try it was to our advantage, since we weren't afraid to make an attempt at it. It was a great help having Sol approve the final result, of course, because no one above him really understood what we did. Their judgements about art were based more on business values;

THE MIS-INVENTIONS

Jack Adler's inventive genius is not limited to the offices of National Periodicals. It is a penetrating inquisitiveness that cannot be stopped until he has pursued a point to its conclusion. Jack once remarked that his mother used to say of him that he "wanted to know where the legs grew from."

It's an inquisitiveness fanned by frustrations. When not given straight answers by the engravers he worked with, Jack went out and learned anything he could on the subjects he wanted to master. Primary among his pursuits was his love of photography. It's been both a hobby and a vocation to him through the years. For an artistic person who was working with a brush all day, painting as a relaxation gave way to photography. Through the years Jack has done children's portraits, wedding pictures, magazine photography, and much more. Cameras are also a weakness, as any collecting hobby soon takes over the better judgement of the collector.

Carving is another hobby that relaxes him and one which he puts to good use. He makes furniture and has built a hutch which slides perfectly into the wall. Jack made all the moldings and the doors himself

But it's photography which has brought some of his greatest accomplishments in other related fields Shortly after he started at National in 1951 they asked him if he thought he could prepare black and white art for 3-D. Jack replied that he could easily, but the company did not follow up on their request until some time later, when they heard that another firm was going to come out with a line of 3-D books Jack then perpared a presentation of a cat and a mouse in 3-D with the use of the red and green glasses, and that same day he got the approval to prepare the **3-D Superman** and **Batman** comics

The 3-D books got Jack to thinking, and it wasn't too long before he developed a way in which to print FULL-Color comics in printed form in 3-D WITHOUT using red and green glasses. Small wonder why he is unquestionably the "King of 3-D."

The 3-D fascination did not stop there. Jack developed an idea to do 3-D slides that could be viewed with a special viewer or projected in full 3-D on the wall. Sounds very familiar, you say? Suppose I remind you that this was in 1951, LONG before the current rash of Viewmasters and GaFs. The sad fact that they do not bear the name Adler is part of a history of bad luck Jack has had with his inventions. Jack went into partnership with his friends Sol Harrison, Ed Eisenberg and Jerry Serpe in the hopes of marketing the invention for use as a toy, or as a way of presenting comics in a new way to the young audience, or possibly as a series of slides with an accompanying recorded soundtrack. The patent at-

would it or wouldn't it sell? In terms of what kind of graphic would go out to the public, I don't think anybody made a judgement beyond Sol.

SOL: During that period I was coloring all of the covers at National

JACK: I can tell you exactly when that stopped. It stopped at the point when Irwin Donenfeld took over for his father, and Irwin had Sol become more involved with the advertising. At that point the covers were turned over to me for coloring and they became a part of the department. Jerry, at that point, was handling all the coloring for the insides. Not only doing them, as I was, but supervising them, also.

SOL: That was at least ten years back.

JACK: Sure, I think we can almost gauge it by the changes.

DID ED EISENBERG TAKE OVER THE PRODUCTION DEPARTMENT THEN?

JACK: No, but there was a period in there when Eddie was being tried out. Eddie Eisenberg was assistant production manager during the period in which Sol was handling advertising and general management. Sol was in production, he was into the advertising, I couldn't really describe his job because he was into everything. It was at that point where Sol brought Eddie in as his assistant.

SOL: Eddie was in the army during the war. He was going to be coming out in a couple of months and he needed a job. I needed more people in the department, so I held the job open for him. I knew he'd be able to handle the work, so he became my assistant. What we did was to divide the work load so that he handled the insides of the magazines and I would handle everything else; the covers, the advertising, etc.

NOW IN THE LATE SIXTIES THE SEPARATIONS DEPARTMENT AT NATIONAL WAS CLOSED DOWN. WHY?

JACK: The department went as an economy measure that Carmine and the **Kinney** executives instituted. They felt that it cost too much in terms of salaries and so the separations were sent back to the engravers. But we weren't doing only separations ... I was coloring the covers, for example, and Jerry at that point was in charge of all the color for the insides. He would hand it out, get it back and clean it up. I was also coloring some stories freelance as was Tommy Nicholosi.

SOL: One person in the department was not doing his work, that's what set it off.

JACK: It really boiled down to that. And frankly the problem was one which is not uncommon. It was one of alcoholism, and it really shattered the department.

SOL: We were covering for the one man, and we finally reached the point where it was just hurting the department and so the economic answer was to cut the department out.

JACK: At that point, when the depart-

OF JACK ADLER

torney they hired conducted a thorough patent search that clearly indicated there were no similar devices existing, but Jack was turned down for a patent! He was turned down even though his invention was a new idea on the technicality that it involved using materials that were already in existance and already patented.

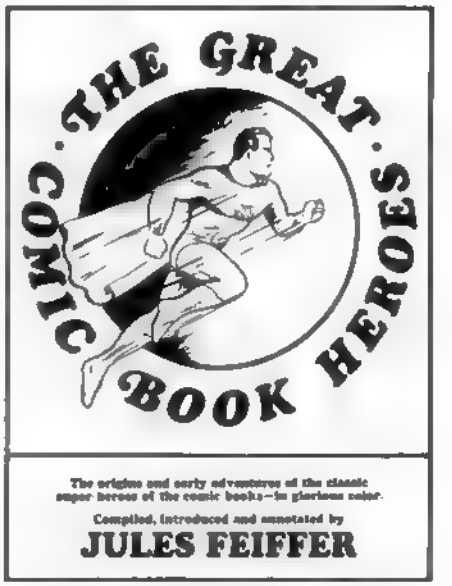
Jack and his partners had already received requests from Army Ordinance asking that they do 3-D slides of disassembled weapons and requests from Boston Medical College for medical text book illustrations in 3-D. But Jack and his partners believed that the greatest market was still the toy field. Years later Viewmaster would successfully use a similar though less effective system.

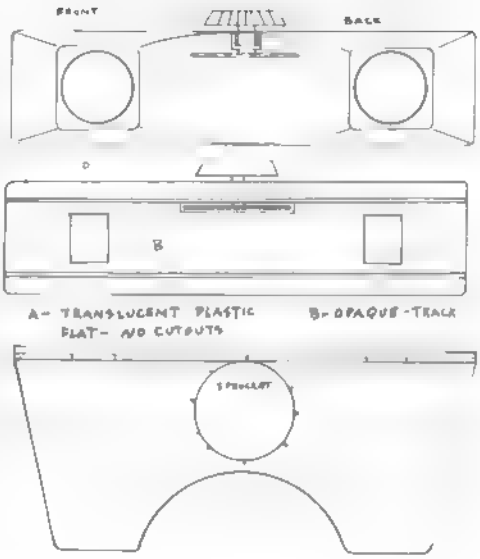
Cameras have always been a source of entertainment for Jack, and he loves to fiddle with them, customizing them to his special needs. One day he was trying out a new single lens reflex camera and was frustrated that he had to constantly stop down the aperature. A few customizes later and he had developed an automatic diaphram that would instantly stop down the aperature of any single lens reflex camera without constant refocusing and readjusting. The technician friend who built the device to his specifications suggested that Jack show the automatic diaphram to someone in the camera business. Unfortunately, Jack showed it to the WRONG person, who promptly jumped at Jack's not having then applied for a patent and stole Jack's idea

Jack's finesse with the printed image has led to some very important innovations for National in regards to the reprinting of old stories for which no negatives or black and white material still exists. At Carmine's request Jack came up with a series of different ways to drop out color ranging from the most effective, a multiple filtration system using 35mm film, to less expensive methods using infra-red or ultra-violet The filtration system was used first, but there soon followed so much work that the time proved to be too great, and quicker methods were adopted.

The multiple filtration system was used by Jack to prepare the old comics stories in Jules Feiffer's famous **THE GREAT COMIC BOOK HEROES** in 1965. Jack prepared every page of that color section shooting repeatedly to drop out color and maintain the quality of the art.

Jack is still called in by commercial advertising outfits for his special expertise in color separations. To give you an idea of how highly his work is regarded, in 1970 he was awarded a certificate for color and color separations at the 50th Annual Exhibition of the Art Directors Club of New York for a CBS Saturday morning lineup pamphlet he did with Murphy Anderson, who drew the characters in the pamphlet.





ment was disbanded, Sol asked me to come on as his Assistant Production Manager, and I began to color the covers on a free-lance basis because there was no time for them during the day, until we reached a point where we realized that that was too time-consuming. They had to be done some other way and I had been discussing it for some time. That's the point at which Tatjana Wood started to color them. Jerry had become a full-time colorist then as did Tommy. Then Tommy left and Liz Safian (now Liz Berube) started coloring and she's been coloring ever since

DID LIZ EVER WORK IN YOUR DEPARTMENT?

JACK: No, she never did. She worked at **Archie Comics,** as an assistant editor and colorist. She's a good artist, too. She did some romance art for Dick Giordano's love magazines in the sixties.

When I started to hand out the coloring I stopped doing any myself. My feeling was that I shouldn't put myself in the position of competing with the other colorists when I was the one handing out the work.

CERTAINLY ONE OF THE MOST INTERESTING DEVELOPMENTS IN RECENT YEARS WAS THE USE OF PHOTOGRAPHS WITH ARTWORK FOR COVERS. JACK, COULD YOU TELL US ABOUT THAT?

JACK: We had an idea for a long time to combine fantasy with reality. The first one we did was a **Flash** pulling his wife from the comics side of it. I retouched the faces so that nobody was recognizable in the photograph side.

The next one was an **ACTION** with **Superman** flying over the city. That was an easy one to do, all I had to do was shoot the scene from the top of the Empire State Building. Then there was the one with **Superman** on fire racing down Park Avenue, which I photographed at great peril to my life because I would stand in the street and wait for the cars to come down, then jump out of the way.

Next came a couple of **SHAZAM** covers. I used my older grandson in the first one and we had to do a follow-up because my younger grandson was jealous. So we did the one where **Captain Marvel** is holding a youngster (my grandson) in his arms. I even had my son-in-law pose for where C.C. Beck drew the figure of **Captain Marvel.**

IN AN EARLIER ISSUE OF AMAZING WORLD WE FEATURED SHELDON MAYER. SOL OF COURSE WORKED WITH HIM AT ALL-AMERICAN. HOW WELL DID YOU KNOW SHELLY?

JACK: Shelly used to call me and we'd have bull sessions together on coloring and the various things that could be done with comics. There was never a night when I went with Shelly that wasn't a total disaster; the most outrageous things would happen to us. I'd come back the next day and tell Sol and Jerry and Larry Nadel, who was an editor there at the time, and they'd never believe it. Always with these bull stories they'd say, Okay, I said, so you've got to go along with us next time. Which they did.

No sooner did we all get to this place then someone took a large bottle and broke it and went at Shelly with the broken edge. It had something to do with some remark Shelly had made about photography. This guy came at him yelling something like "You guys with your 35mm cameras. . . ." and came at Shelly ready to kill him. Sol and Jerry just carefully turned around, grabbed their coats and went out.

This was a continuing thing with Shelly. There was never a time that I went with him that didn't end in something disastrous or idiotic. The last thing that I remember seeing him, he was waltzing down 43rd Street toward Third Avenue with a beautiful Eurasian girl at about two thirty in the morning. They waltzed until they disappeared in the darkness

BRINGING YOUR CAREERS UP TO DATE, SOL AND JACK, YOU'RE NOW RESPECTIVELY THE VICE PRESIDENT IN CHARGE OF OPERATIONS AND THE PRODUCTION MANAGER. WHAT NEW INSIGHTS OR RESPONSIBILITIES HAVE THOSE TITLES ADDED?

SOL: When I became vice-president in 1973, additional responsibilities were given me, mainly in the area of licensed merchandise using our characters. Besides checking the art and packaging of new products, I could recommend the use of additional characters who were doing well in their magazines at the time, and this kind of discussion helped to create more interest in our other character. As an example, when the TV show **Super-Friends** became popular, Aquaman and Wonder Woman merchandise started to appear as well as the old stand-bys SUPERMAN, BATMAN and ROBIN.

I've been able to talk to the editors and get them to think in terms of products for merchandise using our characters. **The Joker Van** was created and Mego Toys made a vehicle similar to it. We are now working on a Wayne Foundation Building, which could become a playset.

JACK: Well, I was in charge of the color separations department and when that was disbanded Sol asked me to be his assistant. Sol eventually got involved in many new projects and when he became Vice President I became Production Manager. Since then we've been trying in production to unify our schedules and operations more efficiently. I enjoy the hectic kind of thing that being Production Manager means, like putting together things that are constantly coming in late and in various stages of preparation and trying to make certain it gets to the engravers in time and that it's the best possible product we can offer to the readers.

SPEAKING OF OUR READERS, MANY OF THEM ARE YOUNG HOPEFULS TRYING TO GET INTO

A few of the special tone covers Jack and Sol developed

THE COMICS INDUSTRY. I KNOW THAT YOU TAKE SPECIAL EFFORT WHERE THEY ARE CONCERNED.

JACK: One of the things that I resented as a young man was going in with a portfolio and not having anybody bother to look at it or if anyone did it was always a quick skim then they'd say no and that was it. What I do and Sol does also with his Junior Bullpen Program is give the young hopefuls the right time of day, really. We look at their work and advise them on how to prepare it professionally so that if they go anyplace with it (including our competition) then they're coming in with material that's prepared professionally so that they can best show how they can work in the medium. That's the kind of training that they don't seem to be getting in the schools today and that bothers me a great deal. They're not shown how to prepare work and many people come in unprepared to face the rigors of competing with professionals. We supply paper and show them the format and they're free to come back as many times as they wish. Every so often somebody will break through like a ray of sunshine and that's how some of our young artists have started. Of course, some came in and started working the instant they showed their work. Simonson is an example. John Workman here on staff is another example. I was called in to look at his art and right away I saw something in his lettering. I see in him one of our great designer-letterers. You never know who the gems are going to be and we've made some great finds that way.

SOL: Besides continuing the Junior Bullpen Program, I am working with the High School of Artand Design and their cartooning teacher Mr. Bellin in a Work-Study program. This allows two students to spend their mornings with us. When they go back to school, two other students spend their afternoons with us. The purpose is to show them the day-to-day activities in a publishing firm, and to help them in their professionalism. Their last assignment is to write and draw a four page story about their work at DC.

SOL, YOU WERE INSTRUMENTAL IN LAUNCHING THE TABLOID FORMAT COMICS IN 1972. ... THE FIRST TIME THEY HAD BEEN DONE SINCE NEW FUN COMICS IN THE THIRTIES.

SOL: We were looking for a new format, because our magazines weren't getting proper placement among the 120 magazines on the newsstand at the time. Returning from a trip to the World Color Press plant at Sparta, Illinois, I began to play around with different sizes for comics. None of the sizes seemed to work, since they couldn't be put on a newspaper high-speed color press. But by opening the comic up, with one less fold, we could create a tabloid size comic that would stand out on the newsstand.

I convinced Carmine that we should test it, and we launched this new format with Rudolph, The Red-Nosed Reindeer. This led to the Limited Collectors' and Famous 1st Edition series. Carmine then asked me to design a package that could be sent direct to a magazine or book dealer, containing 80 dollar comics, and set up as a display. These magazines and displays have opened up many new outlets

DO YOU THINK THIS FORMAT HAS A FUTURE?

SOL: Certainly. **THE BIBLE** was the first issue to use all new material, and I think it was the most expensive comic ever produced. The results were favorable, so we're preparing further Old Testament stories and the New Testament for next year.

But most important is the fact that these books are getting into bookstores and airline terminals where the regular comics were never sold. They're being treated like paperbacks with a longer shelf-life.

WHAT ABOUT COMICS THEMSELVES? WHAT'S THE FUTURE OF THE FIELD?

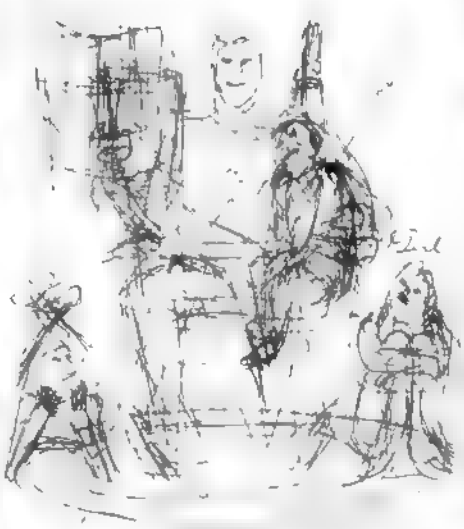
JACK: I think that much of the potential of comic art has still not been realized. We are striving in every way to use our art form as an instrument for learning as well as a force for good relations and understanding.

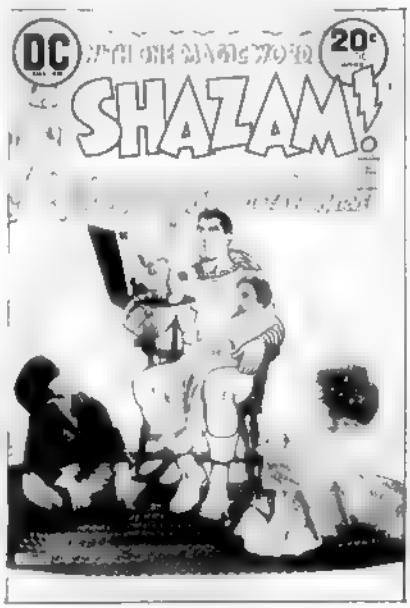
SOL: Comics are here to stay. Two hundred to two hundred and fifty million copies are sold each year and DC is going to sell a big share of them, as always. Besides our regular artists, writers and editors, we are developing new talent. We are working with the best group of Assistant Editors, new writers and artists that I have ever seen. We are constantly thinking of new products and new directions.

The Adventures of Superman movie will be released late in 1976 or in the Spring of 1977 and it will be a Block Buster! Two new TV series are now in the planning stages and they will bring attention to our teen-age super-heroes. Movies, TV and character merchandise are all visual stimuli that must help our future sales of comics on the newsstands.

I have good vibes about the future for comics and DC.

Carmine's original sketch for the cover of Shazam #6.





THERE'S NO CASES LIKE SHOWCASES

APPROVED BY THE COMICS CODE AUTHORITY

BY JACK C. HARRIS

On a rainy Saturday in 1962, I anxiously reached into my mailbox and found my first subscription copy of **SHOWCASE!** Quickly removing the wrapper, my eyes beheld the second appearance of Bob Kanigher's **Metal Men** drawn by Ross Andru. It was a pleasant surprise and it reaffirmed that I had made the right decision in subscribing.

The Story Behind SHOWCASE
NOW THAT YOU'VE BOUGHT YOUR FIRST COPY OF SHOWCASE, WE'LL WAGER YOUR REACTION TO ITS CONTENTS IS SIMILAR TO LARRY BLAKE'S...
GOLLY! THE EDITORS OF NATIONAL COMICS PUT OUT A BRAND-NEW MAGAZINE DEVOTED TO THE ADVENTURES OF FIREMEN, JUST AS I'D ONCE SUGGESTED IN A LETTER TO THEM! MUST BE A COINCIDENCE! THEY'D NEVER HAVE TAKEN MY LETTER SERIOUSLY!
BUT LARRY BLAKE'S LETTER HAD BEEN TAKEN SERIOUSLY, ALONG WITH THE REQUESTS OF COUNTLESS OTHER COMIC BOOK FANS FROM ALL OVER THE COUNTRY. IN THE EDITOR'S OFFICE AT NATIONAL COMICS...
If you publish a magazine about firemen and I will subscribe!
I NEVER DREAMED SO MANY SUPERMAN-DC READERS FAVORED SUCH AN IDEA. MMM. I'LL HAVE TO TAKE THIS UP WITH MY STAFF.
BUT WHEN THE STAFF OF NATIONAL COMICS MET, IT WAS DISCOVERED THAT MANY OTHER EXCELLENT IDEAS FOR NEW CHARACTERS AND FEATURES ARE CONSTANTLY POURING IN FROM OUR READERS.
PLEASE PUT OUT A BOOK ABOUT FOREST RANGERS.
WHY NOT A BOOK ABOUT BOY SCOUTS?
I'D LIKE TO READ ABOUT THE CAREER OF A TV ACTRESS.
HOW TO FILL THESE, AND OTHER REQUESTS POSED A PROBLEM. IT WAS IMPRACTICAL TO RELEASE A VARIETY OF NEW MAGAZINES AT ONE TIME HOPING YOU COULD SUPPORT THEM ALL BUT THEN...
I'VE GOT IT- A WAY TO PRESENT ALL THE GOOD IDEAS SENT IN BY OUR READERS. WE'LL INTRODUCE THEM ONE AT A TIME, IN A NEW MAGAZINE TO BE CALLED SHOWCASE!
GREAT IDEA!
AND SO WAS BORN SHOWCASE, THE MOST NOVEL IDEA EVER SEEN IN THE COMIC BOOK PUBLISHING INDUSTRY. A MAGAZINE INSPIRED BY YOU! FOR THE FIRST ISSUE ON THE BASIS OF MOST REQUESTS MADE, THE FIRE-FIGHTING THEME WAS SELECTED.
THERE'S A BIG SURPRISE WAITING FOR YOU IN THE VERY NEXT ISSUE OF SHOWCASE. IT WILL INTRODUCE A BRAND NEW COLORFUL HERO SUGGESTED BY YOU!
?
WE SUGGEST YOU RESERVE YOUR COPY NOW. IN THE MEANWHILE, SEND US REQUESTS FOR THE TYPE OF FEATURE YOU WOULD LIKE TO SEE IN THE FUTURE ISSUES OF SHOWCASE.

SHOWCASE was a calculated risk. Readers were never sure of what was coming next in a comic designed to try out new ideas and concepts. My own love of the unexpected led me into sending my 90¢ for a yearly dose of surprises!

For 93 issues, stretched across 14 years, 43 different features were "showcased" for the buying public to pass judgment upon. An astounding 24 of them proved popular enough to end up as cover features in established books, or in comics exclusively their own!

The story of how this all came about was told on a special introduction page in the very first issue of **SHOWCASE** (Mar./Apr., 1956), which we've reproduced here. Beyond what the Win Mortimer illoed page says, there was another reason the comics industry was just beginning to reshape itself after some rather nasty publicity in the mid-1950's. A search for characters popular enough to bring the industry out of the slump was being conducted —and **SHOWCASE** was to be the hunting ground. For comic fans it was to be the happy hunting ground!

But all this happened a long time ago. Only one character has been continually published in his own comic since his successful **SHOWCASE** appearances. Some of the others **(Lois Lane, Green Lantern, Aqueman, Dr. Fate, Hourman** and **the Atom),** still make occasional appearances in **DC** comics, but by and large, the **SHOWCASE** alumni have faded into comics history. **SHOWCASE** itself has been discontinued, metamorphosied and returned, for a short time, in spirit and intent, as **FIRST ISSUE SPECIAL.**

The 24 features that "won their wings" because of their try-outs are fondly remembered. In fact, some of them, like the **Metal Men,** are due for

The SHOWCASE Losers TOMMY TOMORROW hides behind the KINGS OF THE WILD as CAVE CARSON and crew watch BINKY and MANHUNTER 2070 chase JASON and DOLPHIN in front of JAMES BOND, NIGHTMASTER and B'WANA BEAST. JONNY DOUBLE tries to ignore the MANHUNTERS as they brawl below DR FATE, the FROGMEN and HOURMAN The G I JOE candidates watch FIREMAN FARRELL rescue a dummy as I—SPY takes a swipe at nothing

return in the near future as the cycle of comics turns again.

But what about those who met poor sales defeat at the nation's newsstands? These short-lived features are often the cause of nostalgic pangs from the few who bought them, and in many ways the failures are as interesting as the successes.

* * * * *

It took four issues for **SHOWCASE** to hit its stride, and it wasn't until #8 that a long run of successes would begin.

Editor Jack Schiff started the ball rolling in #1 with the adventures of **Fireman Farrell** in **Fire Fighters,** drawn by John Prentice. But three action-packed stories of **Fred Farrell's** struggle to match his father's reputation as a "smoke-eater" did not spark the buying public's interest.

SHOWCASE #2 (May/Jun., 1956) was Bob Kanigher's turn to try out something new and different. **Kings of the Wild** presented three Kanigher-scripted animal adventures illustrated by Joe Kubert, Ross Andru and Russ Heath. "No sale," said the prospective buyers.

Snapping right back, Kanigher took Russ Heath into his office and the two created **The Frogmen** for a book length war saga in #3, Jul./Aug., 1956. Better, but no naval war mag has made it yet

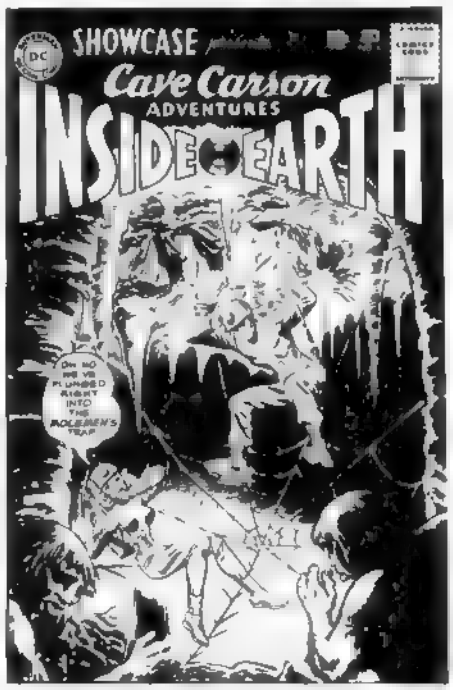
SHOWCASE #4 was the one that clicked, but sales reports, slow as they were, did not reach the home office until months later. So, off in other directions went Jack Schiff and artists Mort Meskin, Curt Swan and Bill Ely who presented the detective work of three **Manhunters** #5 (Nov./Dec., 1956).

Beginning with #6, an incredible 35-issue run of successful features made into permenant series of their own. It wasn't until six years later that **Tommy Tomorrow,** a former **ACTION COMICS** and **WORLD'S FINEST COMICS** back-up, broke the run. The Planeteer starred in novel-length tales in #41 (Nov./Dec., 1962) and #42 (Jan./Feb., 1963). Although excellent Lee Elias art

illustrated some fine Arnold Drake stories, the public turned away, looking for something different than the space opera for which it was fast losing its taste. The next big trend? Cloak and dagger drama.

One of Ian Flemming's popular **James Bond** novels had just been made into a feature-film and **DC** acquired a comic adaptation originally prepared like **Classics Illustrated.** So **SHOWCASE** #43 (Mar./Apr., 1963) featured 007's clash with the infamous **Dr. No!** A Bob Brown cover surrounded the unique, ad-free, 32-page **James Bond** thriller.

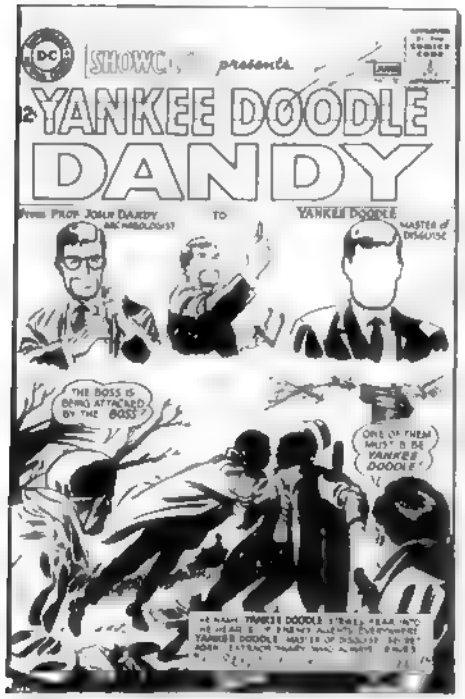
Number 44 (May/Jun.,1963) continued **Tommy Tomorrow's** adventures.



Sales were only good enough to allow **Tommy** two more **SHOWCASE** appearances in #46 and #47 (Sept./Oct., 1963 and Nov./Dec., 1963), and then he faded back to the far distant future

Sgt. Rock, already the star of a monthly series in **OUR ARMY AT WAR,** was allowed a book-length origin tale in #45 (Jul./Aug., 1963) courtesy of Bob Kanigher and Joe Kubert.

Having already enjoyed five **BRAVE AND THE BOLD** issues (that magazine changed to a "try-out" title because of **SHOWCASES's** success) **Cave Carson's** adventures **Inside Earth** came to **SHOWCASE.** In **BRAVE AND THE BOLD** numbers 31 (Sept., 1960), 32 (Nov., 1960), 33 (Jan., 1961), 40 (Mar., 1962) and 41 (May, 1962) **Cave** and his crew had been under the direction of editor Jack Schiff. But in **SHOWCASE** #48 (Jan./Feb.,1964), #49 (Mar./Apr.,



1964) and #52 (Sept /Oct., 1964) editor Murray Boltinoff had writer Bob Haney add dimension to the **Cave Carson** characters and Lee Elias created colorful costumes for the group. But, with no greater luck at the stands, so **Cave** and his speleogical crew were buried.

Remember **SHOWCASE** #43? The **James Bond** adventure had produced a slightly higher sales figure than usual. Maybe the spy was the next up and coming hero. A new feature was prepared entitled **Yankee Doodle Dandy** under the direction of editor Lawrence Nadle. But Nadell's untimely death left the character in the planning stages and he never completed his first mission in that incarnation. The mysterious disguise artist did not appear until years later until the completely re-worked characterization of **The Unknown Soldier** . . . and all that survives of the original is the cover, reproduced on this page.

Instead of this new spy, an older one was dug out from a short lived title of the fifties, **DANGER TRAIL,** and he was presented in **SHOWCASE** #50 (May/Jun., 1964) and #51 (Jul./Aug., 1964) under the title of **I—Spy** (no relation to the TV show of that name). Actually, the stories were of **King Faraday** and, dispite the new Infantino/Anderson intro pages, these books were just reprints.

Bob Kanigher came up to bat again with issue #53 (Nov./Dec., 1964) and #54 (Jan./Feb., 1965) after **DC** had acquired the rights to base a comic feature on the famous **G.I. Joe** battle toy. Bob's staff of regulars: Joe Kubert, Russ Heath and Ross Andru prepared six battle tales of the different service branches

In number 55 (Mar./Apr., 1965) and #56 (May/Jun., 1965), Julius Schwartz came up with the **Super-Team Supreme** of **Dr. Fate** and **Hourman.** Unlike his earlier 1940's revivals, these two heroes were the original concepts that had recently been reintroduced in the **JUSTICE LEAGUE OF AMERICA,** Instead of new characters. Veteran writer Gardner Fox and artist Murphy Anderson teamed up for these two book-length epics.

George Kashdan made his **SHOWCASE** editorial debut and farewell with a two-issue origin of Mike Sekowsky's jungle hero **B'wana Beast** In #66 (Jan./Feb., 1967) and #67 (Mar / Apr., 1967). Only a third-rate **Tarzan, Mike Maxwell's** alter-ego was lost on the newsstands.

Number 68 (May/Jun., 1967), #69 (Jul./Aug., 1967) and #71 (Nov./Dec., 1967) introduced and featured E. Nelson Bridwell's comic rock group, **The Maniaks.** Illustrated by Mike Sekowsky, and edited by Jack Miller the last issue of this series is notable because of the then-new comedian-playwrite, Woody Allen appearing in a guest-starring role.

The last **Maniaks** appearance was surrounded by two reprints, #70 (Sept./Oct., 1967) featuring **Leave it To Binky** and #72 (Jan./Feb., 1968) with **Top Gun,** which reprinted tales from **ALL-STAR WESTERN.**

Joe Gill, Marv Wolfman and Jack Sparling created the deadbeat detective, **Jonny Double,** for **SHOWCASE** #78 (Nov., 1968). **Jonny** didn't get his own feature or magazine, but he did become a "floating" hero turning up in the **Supergirl** and **Challengers of the Unknown** stories. It is an interesting aside to learn that **Jonny Double** was originally the hero who later became **Chris Chance—The Human Target—** who appeared much later in **ACTION COMICS.**

J. Scott Pike, longtime romance illustrator, wrote and drew the mysterious **Dolphin** story for a one-shot try-out in #79 (Dec., 1968). A short story, the issue was rounded out with a reprint of the aquatic origin tale of **Aqualad.**

By #82 (May, 1962) **SHOWCASE** was breathing its last. But, like the final rallying of some terminal case, some fine efforts were in the last few issues.

Nightmaster, by Denny O'Neil and Jerry Grandenetti, was a three-issue sword and sorcery flight of fantasy. The Joe Kubert cover of #82 (May, 1969) began rock star **Jim Rook's** quest for his girlfriend in the weird world of Myrra. Number 83 (Jun., 1969) and #84 (Aug., 1969) concluded the saga, but the pen and brush of newcomer Berni Wrightson did the illustrating.

Artist/writer/editor Mike Sekowsky wound up the entire **SHOWCASE** series with two features, **Jason's Quest** (#88, Feb., 1970, #89, Mar., 1970 and #90, Apr., 1970) and **Manhunter 2070** (91, Jun., 1970, #92, Aug., 1970, and #93, Sept, 1970).

None of these characters or features were popular enough to be continued. But these were in the minority!

. . . . .

Far more fimilar to the thousands of fans are **SHOWCASE's** long list of winners! Even though only one still survives in his own magazine, the

THE SHOWCASE WINNERS' LOIS LANE and friend stand behind the assorted members of the INFERIOR FIVE and the METAL MEN as RIP HUNTER enters his Time Sphere, keeping a close eye on the CREEPER DR THIRTEEN stalks the PHANTOM STRANGER as WINDY AND WILLY watch the FLASH dash by.

SHOWCASE alumni who "made it" but later were cancelled gave readers a combined total of **116 years** of reading pleasure.

These winners started out with a tremendous bang! Not only did **SHOWCASE** #4 (Sept./Oct., 1956) feature the first revival of a 1940's hero, **The Flash,** (edited by Julius Schwartz, written by Bob Kanigher and drawn by Carmine Infantino and Joe Kubert), but it also set the style for all future revivals, led the way for the comics' boom of the mid-1960's and helped **SHOWCASE** prove its worth!

But even **the Flash's** big splash began with cautious ripples. The first sales reports were only favorable enough to give the **Scarlet Speedster** another try in #8 (May/Jun., 1957) and another pair in #13 (Mar./Apr., 1958) and #14 (May/Jun., 1958). When all the reports were it, it was clear. **The Flash** was a hit!

Dated Feb./Mar., 1959, **FLASH** #105 (continuing the numbering of the old **FLASH COMICS**)hit the stands and has been continually published even since —making it **SHOWCASE's** longest success! But it was not the first to graduate from **SHOWCASE's** pages.

SHOWCASE #6 and #7 (Jan./Feb , 1957 & Mar./Apr., 1957) were the first two issues to consecutively feature the same characters. Jack Kirby's **Challengers of the Unknown** lived on borrowed time in these two and returned in numbers 11 and 12 (Nov./ Dec., 1957 & Jan./Feb., 1958) before their own book was awarded them because of favorable sales Their first issue (#1) was cover dated Apr./May, 1958, giving **Ace, Prof, Rocky** and **Red** the honor of being the very first **SHOWCASE** graduates! The **Challs** ran an entire gamut of menaces, editors and artists for 77 issues, the last one dated Dec., 1970/Jan., 1971, although some reprints snuck into the last three issues—and numbers 78 to 80 were eventually published as reprint specials.

Superman editor Mort Weisinger took **SHOWCASE** #9 (Jul./Aug., 1957) and #10 (Sept./Oct., 1957) under his belt to feature one of his favorite characters, **Lois Lane,** in **Superman** stories centered on her career. Another winner under the pencils and pens of Al Pastino and Wayne Boring, **LOIS LANE** #1 (Mar./Apr., 1958) started her lengthly run of 137 consecutive issues. After the publication of her last dated Sept./Oct., 1974, the Daily Planet's ace reporter began sharing **SUPERMAN FAMILY** with **Jimmy Olsen** and **Supergirl.**

Jack Schiff's **Adam Strange** parallel, **Space Ranger,** blasted off on interplanetary adventures under the direction of Arnold Drake and Bob Brown in #15 (Jul./Aug., 1958) and #16 (Sept./Oct., 1958) and won his own feature in **TALES OF THE UNEXPECTED** a year later (#40, Aug., 1959). He later took over the cover spot and held it until #82 (Apr./May, 1964), when he followed editor Schiff to **MYSTERY IN SPACE** with issue #92 (Jun., 1964) and continued through #99 (Jan., 1965). Two more stories (**MIS** #101, Aug., 1965 and **MIS** #103, Nov., 1965) and **Space Ranger** faded away forever

Right on **Space Ranger's** rocket trail was Julius Schwartz's modern-day space adventurer, **Adam Strange,** by Garner Fox, Mike Sekowsky and Bernard Sachs. Appearing under the title **Adventures on Other Worlds** in **SHOWCASE** #17 (Nov./Dec., 1958) and #18 (Jan./Feb., 1959) and his own name in #19 (Mar./Apr., 1959), **Adam** went on to be the cover feature and main attraction for 49 issues of **MYSTERY IN SPACE.**

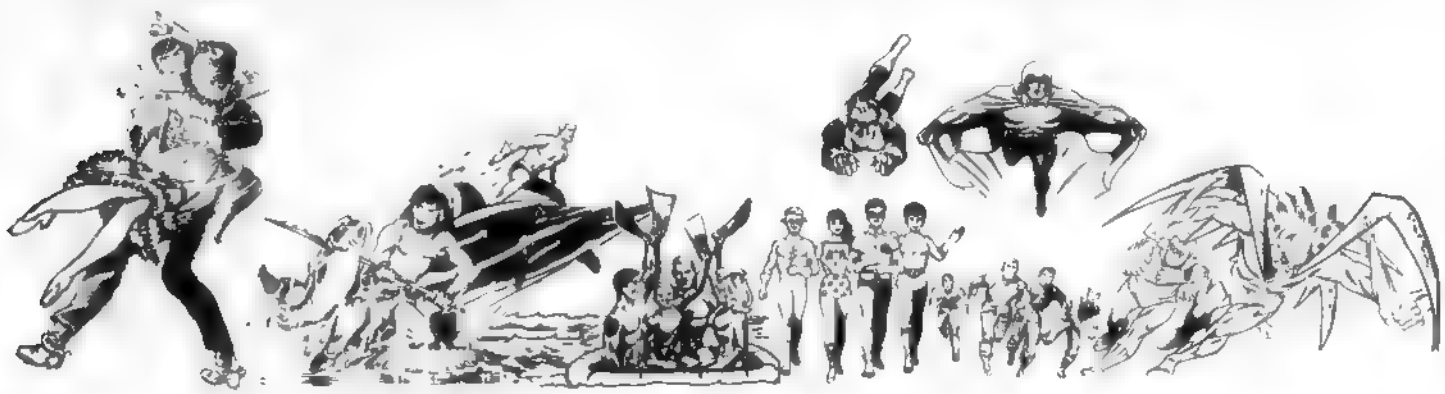
(Note: For the complete story of **Adam Strange,** see **AWODCC** #8—JCH!)

After two heroes traveling through space, Jack Schiff felt it was time to move in different directions. "Time" was the answer and **SHOWCASE** #20 (May/Jun., 1959) and #21 (Jul./Aug.,

1959) introduced **Rip Hunter—Time Master** and his Time Sphere! Respectively, Ruben Moriera and Mike Sekowsky led the chrononaunts through these two issues. A return engagement in #25 (Mar./Apr., 1960 and #26 (May/Jun., 1960) had Joe Kubert at the drawing board for **Rip.** Moving a year into the future, **Rip** debuted in the first of his 29 issue run (#1, Mar./Apr., 1961). The last issue was dated Nov./Dec., 1964

Julie Schwartz was not resting on his laurals after **The Flash's** success. Instead he was preparing John Broome's and Gil Kane 's **SHOWCASE** sensation, **Green Lantern,** for adventures in #22 (Sept./ Oct., 1959), #23 (Nov./Dec., 1959) and #24 Jan./Feb., 1960)!

SHOWCASE had entered the new decade with another winner and the **Emerald Crusader** won his own comic later that year with #1 being cover-dated Jul./Aug., 1960. **Hal Jordon's** secret identity ended his history-



More Winners: BAT LASH fires a protective shot as ANTHRO spears his dinner. SEA DEVILS GREEN LANTERN and the SPECTRE soar over the TEEN TITANS, the the HAWK AND THE DOVE. Too small to be seen the ATOM. AQUAMAN makes an aquatic leap over the CHALLENGERS OF THE UNKNOWN and

making run with #89 (Apr./May 1972). Far from dead, **GL** still appears in the **JUSTICE LEAGUE** and as a back-up in **FLASH . . .** and is warming up for a new **GL/GA title.**

Bob Kanigher still held a warm spot in his editorial heart (if editors have hearts) for his **Frogmen** feature in **SHOWCASE** #3. The sales had not been good enough to let the swimmers swim into their own title, but maybe the idea was worth saving.

With Russ Heath doing the art, Bob reworked the concept into a team made up of two men, a pretty girl and an intrepid teenager and called them the **Sea Devils.** They made their first **SHOWCASE** try-out with issue #27 (Mar./Apr., 1960) and continued for two more (#28, May., Jun., 1960 & #29 Jul./Aug., 1960) until the new sales figures awarded them their own magazine (#1, Sept./Oct., 1960), which ran until #35 (Jul./Aug., 1967)!

Getting into the aquatic act, Jack Schiff handed Ramona Fradon the art chores on back-up feature favorite **Aquaman** for an origin issue of **SHOWCASE** in #30 (Jan./Feb., 1961). Nick Cardy took over for **SHOWCASE's Aquaman** adventures in #31 (Mar./Apr., 1961), # 32 (May/Jun., 1961 and #33, Jul/Aug., 1961) and for the **Sea King's** first issue of his comic (#1, Jan/Feb., 1962). The king of Atlantis swan off into limbo in his last comic dated Mar./Apr., 1971, numbered 56. But **Aquaman** can still be found in **JLA** and **ADVENTURE COMICS.**

Things were still buzzing in Julie Schwartz's office where the 1940's seemed to be living again with revival after revival! Continuing the success of **Flash** and **Green Lantern,** big efforts by artists Gil Kane and Murphy Anderson and writer Gardner Fox were put forth on the World's Smallest Super-Hero, **The Atom** ! Three issues of **SHOWCASE** (#34, Sept./Oct., 1961, #35, Nov./Dec., 1961 and #36, Jan./Feb., 1962) proved that the **Mighty Mite** deserved to go it alone. His own mag ran from #1 (Jun./Jul., 1962) through #38 (Aug /Sept., 1968). For another year, **The Atom** shared a title with the **Winged Wonder** in **ATOM-HAWKMAN** #39 (Oct./Nov., 1968) through #45 (Oct./Nov., 1968) before being demoted to occasional back-ups in **ACTION COMICS** and **JLA** appearences.

Probably one of the strangest teams in comics, Bob Kanigher and Ross Andru's **Metal Men** ran for four issues of **SHOWCASE** (#37, Mar./Apr., 1962, #38, May/Jun., 1962, #39, Jul./Aug., 1962 and #40, Sept./Oct., 1962). The wonder robots were created (and #37 scripted) in a weekend work session trigger when editor/writer Kanigher was asked to come in with a **SHOWCASE** concept quickly. Too unique to be lost, the robot band was launched on a 41-issue span (#1, Apr./May, 1963 through #41, Dec., 1970/Jan., 1971), plus three reprint issues in 1972, and is due for revival soon!

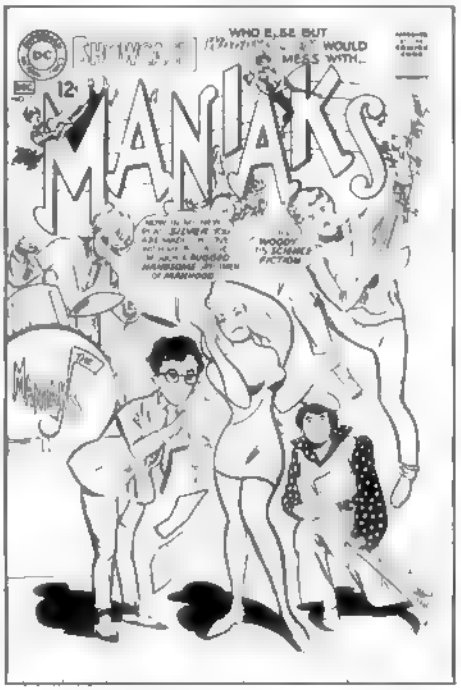
After three exciting stories in the back of **OUR ARMY AT WAR,** Kanigher and Kubert's **Enemy Ace** fought his way through the killer skies to earn his own two issues of **SHOWCASE** (#57, Aug./Sept., 1965 and #58, Oct./Nov., 1965) from #138 (May, 1968) through #161 (Mar., 1972) and some reprints after that. And the special 200th issue of **SSWS,** the **Hammer of Hell** flies again!

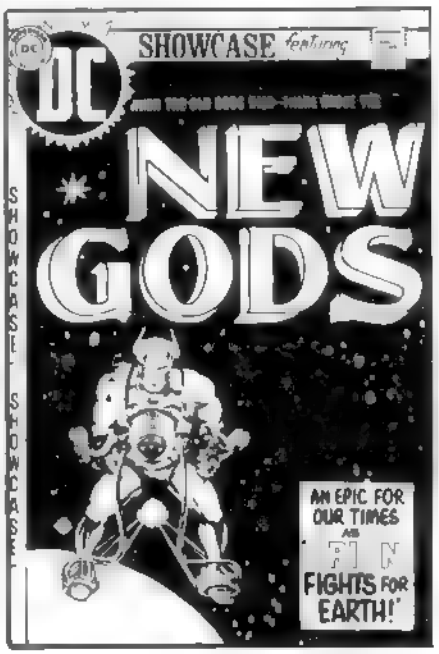
"The Return of the Teen Titans" heralded **Kid Flash's, Robin's Wonder Girl's** and **Aqualad's** return as the **Teen Titans** in **SHOWCASE** #59 (Nov./Dec., 1965). The team (originally sans Wonder Girl) had previously appeared in **BRAVE AND THE BOLD** (#54, July, 1964 and #60, July, 1964) and sales had only awarded them with another try-out. But three seemed to be the magic number as the junior partners earned 43 issues of their own book (#1, Jan./Feb., 1966 through #43, Jan./Feb., 1973).

The Spectre, the ghostly avenger from Julie Schwartz's **JLA-JSA** team-ups, haunted three **SHOWCASE** issues (#60, Jan./Feb., 1966, #61, Mar./Apr., 1966 and #64, Sept./Oct., 1966) under the direction of Gardner Fox and Murphy Anderson. A wide variety of artists led the **Justice Society** member through ten issues of his own unique comic (#1, Nov./Dec., 1967 through #10, May/Jun., 1969). He returned to limbo for five years until Joe Orlando, Jim Aparo and Mike Fliesher resurrected him for another ten-issue run as the cover feature of **ADVENTURE COMICS** (#431, Feb., 1974 through #440, Aug., 1975.) He can still be found in occasional JUSTICE LEAGUE OF AMERICA stories.

SHOWCASE #62, May/Jun., 1966, #63 Jul./Aug., 1966 and #65 Nov./Dec., 1966 featured E. Nelson Bridwell's spoof of the competition as the **Inferior Five,** first drawn by Joe Orlando and Mike Esposito and later by Mike Sekowsky. It was edited by Jack Miller and split the sides of fans so much that it just had to be placed in its own magazine for further adventures. Running for ten issues, merryman and his crazy crew began with #1 (Mar./Apr., 1967) and ended with #10 (Sept./Oct., 1968) . . . and had a two issue reprint run in 1972.

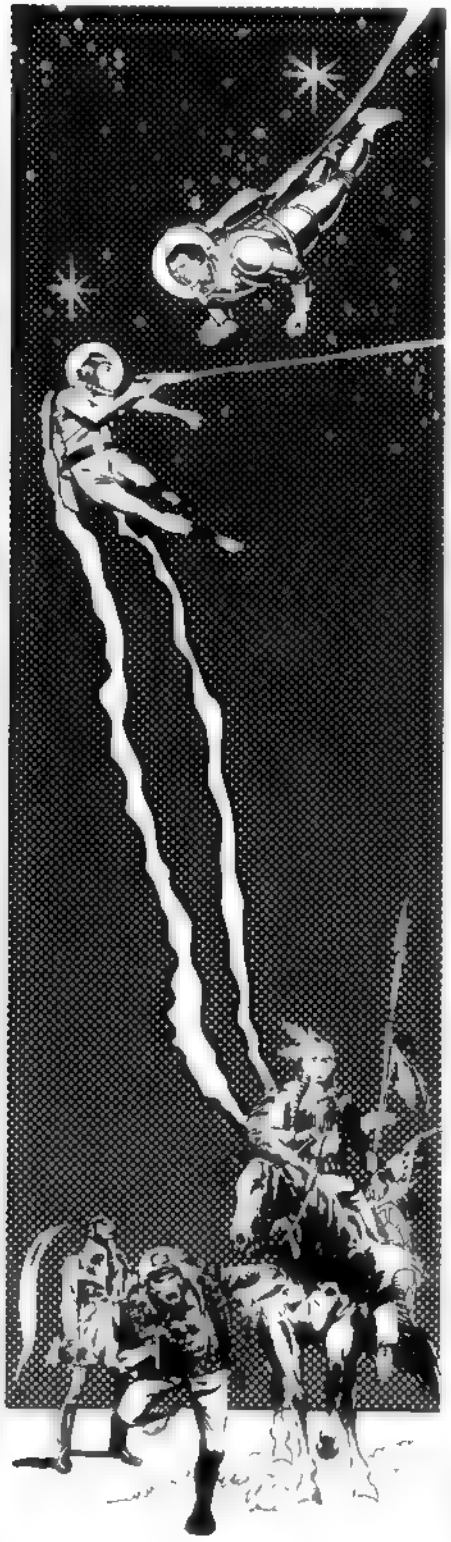
The world's weirdest hero started his sporadic career in **SHOWCASE** #73 (Apr., 1968) when Steve Ditko introduced **The Creeper!** Editor Boltinoff directed this debut adventure that sold well enough for readers to enjoy six issues of **The Creeper** in his own comic (#1, May/Jun., 1968 through #6, Mar./Apr., 1969). Like **Jonny Double** before him, TV investigator, Jack Ryder's alter ego began popping up in stories of other heroes and villains such as the **JLA, Batman** and **The Joker.** He even floated through his own issue of **FIRST ISSUE SPECIAL** (#7, Oct., 1975)—making him the only **SHOWCASE-FIS** solo star. Right now he's being take off the shelf again for back-ups in





ADVENTURE COMICS!

Continuing the revived one-shot policy of **SHOWCASE,** then editorial director Carmine Infantino edited the first appearance of Howie Post's teenage caveman, **Anthro.** A complete package, Post wrote, penciled and inked **Anthro's** adventures with his prehistoric family. Starting his own book right away, Post did all the work in **Anthro's** six-issue run (#1, Jul./Aug., 1968 through #6, Jul./Aug., 1969) with the exception of the inking on the last issue when Wally Wood filled in. Post left to devote his entire creative energies to his highly popular daily newspaper strip **The Dropouts.**



The Feature Players: ENEMY ACE looks toward the killer skies only to find ADAM STRANGE and SPACE RANGER rocketing above a charging SGT. ROCK and FIREHAIR.

"Like lightning," the ads claimed, "Steve Ditko strikes again!" This time, Steve pulled his inspiration from headline jargon of the times and came up with **The Hawk and the Dove** for **SHOWCASE** #75 (Jun., 1968). The story of the two brothers with opposing views, who mysteriously gained superpowers with the utterance of the words "hawk" or "dove", paralleled Ditko's **Creeper** effort as they too received six issues of their own comic (#1, Aug./Sept., 1968 through #6 through #6, Jun./Jul., 1969) and then achieved "floater" status, appearing in occasional **Teen Titans** adventures

Editor Joe Orlando aimed **SHOWCASE** #76 (Jul., 1968), and the West was never more way out than when **Bat Lash** started shooting his way out problems and leaving a daisy behind in mourning. This unique feature was produced in a unique manner, with Sergio Aragones plotting the mag in graphic sketches, and Howie Post supplying the dialogue. Artist Nick Cardy did some of his best work here, as well as on the character's seven issue solo title (#1, Oct./Nov., 1968 through Oct./Nov., 1969), now acclaimed as a classic comics western.

Orlando was up again with the peculiar team of **Angel and the Ape** for **SHOWCASE** #77 (Aug., 1968) by E. Nelson Bridwell, Al Jaffee, Bob Oksner and Tex Blaisdell . . . with the cover idea by Aragones. Angel O'Day and Sam Simeon ran an outlandish detective agency for seven issues of their own mag (Nov./D ⁄c., 1968 to #7, Nov./Dec., 1969) and returned in an unpublished tale in **LIMITED COLLECTORS' EDITION** #C-34 (Feb./Mar., 1975) under the **Christmas With The Super-Heroes** banner.

With two successes under his belt, Orlando reached into the past for his final **SHOWCASE** (#80, Jan., 1970) attempt. Not satisfied with one hero, he pulled up two: **Dr. Thirteen** and **The Phantom Starnger,** with the latter receiving cover credit. The main two stories were reprints from **PHANTOM STANGER** and **STAR SPANGLED COMICS,** but they were surrounded by a new connecting story by Mike Friedrich Jerry Grandenetti and Bill Drant. Some of the work that went into this issue doesn't really show up. Since there were no negatives of the **Dr. Thirteen** story, artist Wayne Howard had to trace the entire story from an old issue. The extra effort paid off and **Phantom Stranger** (sometimes with **Dr. Thirteen,** sometimes without) ran for 41 issues. (#1, May/Jun., 1969 through #41, Feb./Mar., 1976).

The next-to-the-last **SHOWCASE** success was a strange reprint enity perpared by editor Dick Giordano. **Windy and Willy (SHOWCASE** #81, Apr., 1969) was nothing more than altered **DOBIE GILLIS** reprints! Strangely, they were popular enough to last four issues in their own book (#1, May/Jun., 1969 through #4, Nov./Dec., 1969) These too were **DOBIE GILLIS** reprints.

Joe Kubert's white Indian, **Firehair,** searched for his place in the sun through #85 (Sept., 1969), #86 (Oct., 1969) and #87 (Nov., 1969). The very next month, the popular frontier feature **Tomahawk** was changed to Son of **Tomahawk** with issue #131 (Dec., 1970). Within that issue was a two-page announcement declaring that **Firehair** would be the back-up feature starting the next issue. And he did, first appearing in **TOMAHAWK** #132 (Jan./Feb., 1971). But after that he only appeared in two more stories in the book: (May/Jun., 1971 and #136 (Sept./Oct., 1971). Shortly afterwards the book was discontinued, and with it ended **Showcase's** last success.

It was all over. The grand experiment of **SHOWCASE** was ended, but it shined with great successes behind it. It stopped when the decision to try new ideas in their own books right away came into vogue. There never was a **SHOWCASE** #94, but Jack Kirby's **New Gods** was originally prepared under the **SHOWCASE** logo. Due to the fantastic mistique of that feature, it began instead, full-blown in its own book.

Ironicly, **SHOWCASE's** protege, **FIRST ISSUE SPECIAL** featured the new **New Gods** in **its** last issue, completing the cycle and closing the circle. . . .

It's over and only the nostalgia remains. Comic book heroes and detectives will continue to solve colorful cases, but the many of us who remember the past, will always believe that there's no cases like **SHOWCASES!**

SUPER DC CON '76

FEB. 27, 28, 29, 1976

COMMODORE HOTEL
42nd ST & PARK AVE, NYC

FRIDAY – 4:00 PM TO MIDNIGHT
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PLUS MOVIES FRIDAY AND SATURDAY NIGHTS
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CONVENTION CHAIRMAN PHIL SEULING
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Here it comes! Approaching like a rocketship from Krypton, there's a super-celebration gathering speed and momentum until it explodes in New York City in February, 1976! It will be a party and entertainment to be talked about from Philadelphia to the Phantom Zone, from Minneapolis to Metropolis, and from Kansas to Kandor! It will be the Birthday Convention to honor the Man of Steel—Superman himself!

Inside the fun-filled framework of a comic book convention, a series of events, displays personal appearances and film showings will mark the birthday of the world-renowned character who began the entire super-hero idea with his thrilling arrival on Earth via a spaceship from a doomed planet!

And to help celebrate the years of **action** and **adventure** Superman has provided, *you* are invited! Come to see the party! Come to meet SUPERMAN (and his guests Batman and Robin)! Come to see the TV shows, the movie serials and the beautiful cartoons which featured Krypton's favorite son! Come to see the comic book world: a million dollars worth of original artwork; guest artists, writers and editors; and the famous *How A Comic Book Is Created* exhibit!

In the best traditions of comic book conventions, you will want to take part in the special talks and panel discussions (always with audience participation). You will want to see, and perhaps enter the colorful costume parades (two of them)! You won't want to miss the value-filled dealer's room. You'll keep and treasure the special convention edition of *The Amazing World of DC Comics*

You will be *part* of Superman's Birthday festival! Make your plans now to be in New York City on the leap year weekend—February 27, 28 and 29, Friday, Saturday and Sunday, in the big bicentennial year of 1976!

*MEMBERSHIP

Regular membership covers all three days and includes all activities for $12.00

Daily membership will be available only at the door for $5.00. If you can't attend, but would still enjoy a copy of the beautiful convention edition of *AWODCC*, please send $2.50

*HOTEL

New York City's Hotel Commodore has become *the* showplace for comic book conventions, and is centrally located right above Grand Central Terminal

Special room rates for Convention members are

SINGLE	$24.00
DOUBLE	$28.00
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TRIPLE	$36.00
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These special rates will apply for one week before and one week after the convention, for your vacation convenience

*DEALERS

A table six feet long by 2½ feet deep is $50.00 (Price covers all three days and one admission) until January 15. After that the price is $60.00 per table. Earliest reservations (payment enclosed) get best locations, although there are no bad ones.

*ADVERTISING

The Convention Edition of *AWODCC* will reach more than 5000 people, and will feature a limited number of ads. Rates are.

FULL PAGE, B/W	$100
FULL PAGE, B/W/RED	$150
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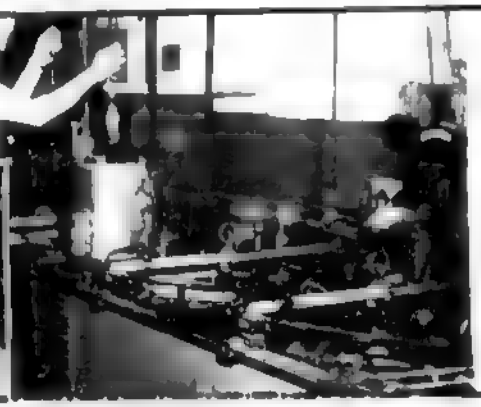
Ad must be submitted camera ready, halftones already screened. Write for specs.
Ad deadline: November 15, 1975

*COSTUME PARADES

Superman Family characters parade on Sunday, the rest of the DC heroes and villains on Saturday. Each parade begins at 5:00 PM sharp (line-up at 4.00 PM) and if you're not going to enter, at least be there to cheer the heroes and hiss the villains!



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Departure Date _____ Hour _____ AM/PM

AMAZING WORLD OF LETTERS

New issue . . . new faces . . . new themes. And although this is my first issue as editor, the statement "the more things change the more they remain the same" certainly holds true.

With one notable exception: **AWODCC** is now on schedule—and it's going to stay that way. Three years of experience as the editor of a **monthly** fanzine back that optimistic statement.

Dept. of new faces: John Workman is our newest Woodchuck, and he's lettering his way into our hearts . . . but more about him elsewhere in this issue.

Next time 'round, we'll turn to DC's blazing battle mags, with a profile/interview of Ric Estrada, and a compendium of Kanigher's characters in the spotlight.

Meanwhile, see you at the first **SUPER DC CON!**

—Paul Levitz

Dear Fellow Readers,

I was there! It may seem impossible, but I was there!

To some people, the place does not exist. To others, it is heaven. Yes, I'm talking about the 6th Floor of the Warner Communications Building in New York City. And on Friday, October 24, 1975, I was there!

I never knew what a thrill it would be to be in the offices of Julius Schwartz, E. Nelson Bridwell, Bob Rozakis and lots of other very important people. This is the place where the great comic books are thought of and worked on months in advance—the place where everyone knows Clark Kent is **Superman,** Bruce Wayne is **Batman** and Ollie Queen is **Green Arrow.**

I was walking in the city with my father that day and he decided to surprise me. We entered a building and he pushed the sixth floor button on the elevator. On the way up, he told me where I was. When we got out of the elevator, we walked up to a girl who was sitting at a desk. Sitting—not flying! She was wearing no costume, doing no super-stunts.

My father asked to see someone in the offices and moments later, Bob Rozakis came out and said, "Hello!" No "Shazam!" No "Plop!" No "Holy Comic Fans!"

He took us into his office. There were models of **Green Lantern** and **The Atom** on the desk. There were some schedules for new books, some scripts and some artwork.

I looked down the hall. I saw Julius Schwartz! I saw other people—all wearing shirts, pants, jackets. No capes, costumes or cowls. This was a normal place.

But it was paradise. If you take away the comics, it's just another office. But the comics are there and it's paradise.

Now all you readers who think you can see them at any time—you are wrong. The reason I wrote this letter is to tell you that if you are a comic fan, your room looks like the office of Bob Rozakis. The people whose names are listed on the first page of every issue are normal people trying to give you the latest adventures of your heroes. If we all went up and bothered them, we would never see Clark Kent give the WGBS-TV news or **Wonder Woman** do her lasso trick. These people do a wonderful job of bringing the world's greatest heroes into your home for a mere quarter.

SANDER CONRON
2718 Alice Terrace
Union, N.J. 07083

(We're running Sander's letter to give you a fan's-eye-view of the **DC** offices and want to point out that his visit was the exception rather than the rule. Though fans come up to visit from time to time, we rarely have even a few minutes to spare and share with them. As Sander says, we are all normal people trying to give you the latest adventures of your heroes and since we lack the super-speed of **Superman** or **The Flash,** it takes all of our time to do the job!—BR)

* * * * *

Dear DC,

Bat Lash, Jason's Quest, The Metal Men, The New Gods, The Forever People, The Newsboy Legion and **The Guardian, Rose and the Thorn, The Teen Titans, Fafrd** and the **Grey Mouser, Rima.** . . .

These are just a few of the characters and concepts that have disappeared into **DC's** limbo either because of a magazine's cancellation or because of a change of

editor.

I can understand the economics behind a cancellation, but you should understand how disappointing it is to confront characters and plots that have been left hanging in the air. I think you'd show more respect for the readers and your creative staff if you'd refrain from closing a book abruptly without an explanation or farewell story. What I mean is that you should give the creative team a chance to do a story in which any serialized plot is concluded and the characters fade-out in fashion.

As far as changes in editor are concerned, I don't see why transitions can't be gradual. The least a new editor can do is finish up an old plot-line left by his predecessor.

But if finding a character left hanging in the air is annoying, it is more so when the character is revived with complete disregard for what was happening when he disappeared. One example is the **Metal Men.** What happened to their synthetic bodies and Doc Magnus?

Your stories, characters and plots are the best a fan can ask for, but if there were less inconsistencies, discontinuities and abrupt changes and disappearances, all of us would enjoy your mags even more.

PETER PEREZ
Ag-14 Nispero V. Arriba
Carolina, P.R. 00630

(Some of the features you mention have been revived or will be in the near future, Peter, but others never had the reader support to warrant continuation and/or suitable conclusion. When editorial changes are made, sometimes attempts **are** made to explain the differencess, if any, with the previous continuity. Witness, for example, the **Wonder Woman** stories when Julius Schwartz took over the magazine. But in other cases, a change in editors is made to give a new look, a new feeling to a magazine or feature, and the new editor should not have to bogged down with situations that made the change necessary in the first place. As for the concluding chapters of left-hanging plots, somehow we don't think **LAST ISSUE SPECIAL** would make it as a saleable magazine!—BR)

* * * * *

Gentlemen:

So far, none of the **FIRST ISSUE SPECIALS** I've seen have had a letters page, so I've decided to write to you about it.

I feel that **DC** has made a mistake with a magazine like **FIRST ISSUE SPECIAL.** The purpose of the magazine is to introduce a new character (or re-introduce an old one) in a trial run to see if it should get its own magazine. Why is this a mistake? Well:

1) How many of the new characters you produce over a year are exciting enough to get their own magazines? **SHOWCASE** didn't win new series for over half of the characters or concepts introduced in it. I feel the most successful series in it was **Nightmaster** and I can't believe it didn't get its own book.

2) I think the strain to produce something new every month is evident and results in some really poor mags coming out just to meet the deadline. The same thing happened in **SHOWCASE** with such mediocrity as **Dolphin, Jonny Double, Jason's Quest,** etc. An example of a current flop was **Lady Cop (FIS** #4). Not that the story was bad, it just wasn't good enough to make you want to see more.

3) Even if an exciting and appealing character gets its own book, it probably won't be full success. Again, we look at **SHOWCASE's** record: More than half of the characters that did get their own books didn't last past ten issues. **THE SPECTRE** (10 issues), **INFERIOR FIVE** (10), **THE CREEPER** (6), **ANGEL AND THE APE** (7), **ANTHRO** (6), **HAWK AND DOVE** (6) and **BAT LASH** (7) bear this out.

Does this mean that I feel the **FIRST ISSUE SPECIAL** should be cancelled? Not by any means! I think the mag would really hit the spot with a change in purpose: **FIRST ISSUE SPECIAL** should be made into something like **Dell's** old series **COLOR COMICS.** Instead of a new feature every issue, you could establish a series of rotating characters who were not strong enough to carry their own monthly or bimonthly book. They could appear every six months or so in **FIS.** This way, we could continue to see new stories of these characters instead of enjoying them for a six or ten-issue run or just have them disappear into oblivion after a one-shot appearance.

ELIEZER CURET
Box 41205
Santurce, P.R. 00940

(Quite frankly, I don't see how a group of characters who are unable to support a book of their own would be able to support a book that is not their own! If, say, **The Creeper** does not sell well enough in his own book, why would **FIRST ISSUE SPECIAL** starring **The Creeper** sell any better?

As for the success or failure of **FIS** and **SHOWCASE,** the purpose of the magazine is to try out new ideas, new concepts, new characters. If we were sure that everything we came up with was a winner, why even bother with a tryout? It would start as its own magazine and go on forever as a successful series.

The theory behind **FIS** and **SHOWCASE** before it is to see what will be successful and what won't. We're always looking for new directions and the only way to determine their success is to try them out on the public. You seem to be saying that if we're not 100% sure of success, we shouldn't put out the title. If **DC's** founders had followed that logic, there never would have been a **Superman**—since the character had already been rejected by almost every company in the business.

As for the success of **SHOWCASE** series themselves . . . turn to page 14 for an in-depth article on the subject.

* * * * *

This year promises to be a big one for DC as we move forward in bold new directions. You've already been reading about our **SUPER DC CON** Birthday Celebration for **Superman** and you'll be seeing more and more about the new **Superman** movie that's being worked on for release later this year. And soon, you'll be able to join the **DC SUPER-STAR SOCIETY**—the comic fan club to end all fan clubs!

Here's your chance to be a part of this excitement. We read every letter we get and every suggestion, comment or criticism is valuable to our planning for the future. What do you want to see, what don't you want to see? In **AWODCC,** in our magazines, in everything that **DC** characters are involved in! Let us know!

SUPERMAN • DC • NATIONAL COMICS

OCT.
NO. 8

APPROVED BY THE COMICS CODE AUTHORITY

GREEN LANTERN

THE EYE-BLAST FROM THAT GIGANTIC GILA MONSTER IS NULLIFYING MY POWER BEAM! THAT MEANS I'M *POWERLESS* TO STOP THIS LIZARD INVASION OF EARTH!

PRESENTING THE *FIRST* OF A SERIES OF STORIES WHICH WE CONFIDENTLY PREDICT WILL MAKE COMIC BOOK HISTORY!

"The CHALLENGE from 5700 A.D.!"

SUPERMAN
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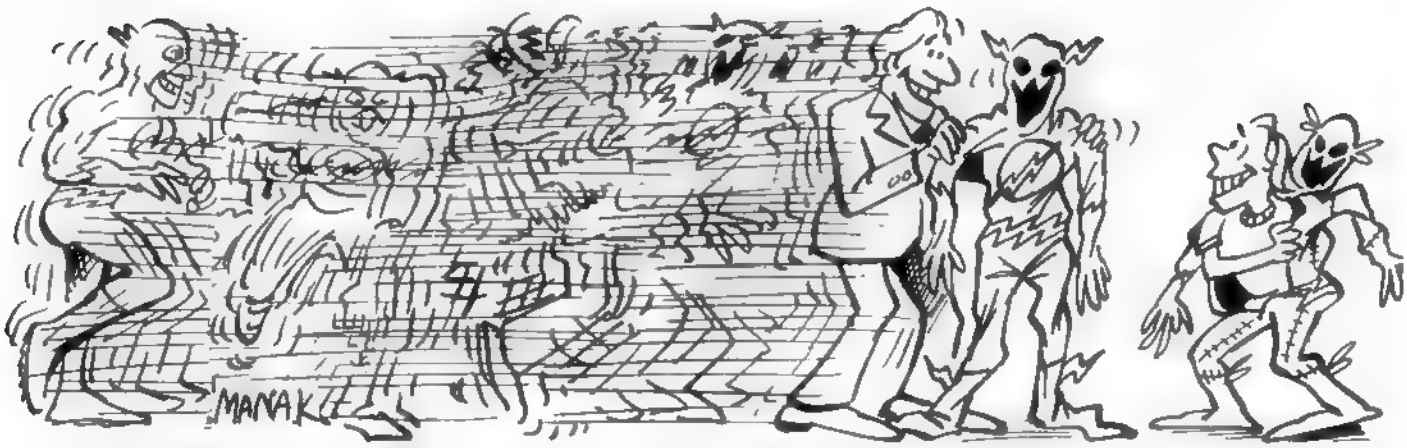
"THE CHALLENGE from 5700 A.D.!"

WHO WAS THAT SUPER-HERO I SAW YOU WITH?

THAT WAS NO SUPER-HERO, THAT WAS MY LITTLE BROTHER!

by Jack C. Harris
photos: David Michelinie



Last summer, **DC** readers had their sense of reality severely shaken when they opened the **JUSTICE LEAGUE OF AMERICA** #120 and 121. For amid the ficticious four-color fury of the annual **JLA-JSA** team-up lurked true-to-life images of Cary Bates and Elliot Maggin—who wrote the story. Here the reader was, in the seemingly sane three-dimensional "real" world, and he's suddenly told that the two-dimensional comics world might really exist as well!

It didn't stop there, of course. In **BRAVE AND BOLD** #124, **Batman** and **Sgt. Rock** found themselves aided by Murray Boltinoff, Bob Haney and Jim Aparo . . . in a story that led the reader to believe that everything these talented men wrote and drew became reality—instantly. The story went so far as to show the villains trying to get Aparo to draw **Batman** dead!

Whew! No wonder comics people have trouble remembering their deadlines—they're not sure what **world** they're on.

But suppose the situation was reversed. Suppose you, an average **DC** fan, were walking down the real streets of the real New York City—not Gotham City, or Metropolis, or any other disguised version, but the real thing. What if you saw your favorite super-hero swoop down in front of your eyes—in the flesh, not a four-color drawing, but a true living super-hero. You might feel like Cary and company . . . teetering on the edge of reality and fantasy. Or you might feel even stranger, since they are at least used to dealing with the substance of fantasy, and you're a step further removed from creating daydreams.

It has happened. The lucky fans who travelled to New York City last July Fourth weekend were surrounded by super-heroes. Even a group of **Legion of Super-Heroes** members made the time-journey to attend the New York Comic Art Convention . . . only their journey wasn't really through time, just as they really weren't **Legionnaires**.

Secretly many fans become fans because they envy the power, the stature and the heroics of their individual favorite hero. What better way to show that admiration than to dress up as that comic character? Unfortunately, there are only two outlets where an intelligent person can run a round in a pair of long-johns and not be carted away to the booby-hatch: Hallowe'en and the Comic Arts Convention's Annual Costume Parade!

Convention chairman Phil Seuling has stated many times that the costume showing is his personal favorite feature at the gala event and it seems many others agree with him. Even though there are rarely more than about 30 or 40 persons parading, the chance to see one of the two-dimensional heroes in

the flesh is so compelling that it fills the room to capacity. Only the film show draws a similar crowd.

For **DC** fans the thrills at the 1975 event were many. Not only did they see the **Batman**'s former foe and friend, the **Man-Bat**, but, thanks to the Pittsburgh Comics Club, the **Legion of Super-Heroes** stepped from the pages of **SUPERBOY**, on to the stage and into the hearts of both fans and judges alike.

Led by Club president, Ben **(Ferro Lad)** Pondexter, Mark **(Cosmic Boy)** Gaudio, Kurt **(Chameleon Boy)** Chebatoria, Keith **(Element Lad)** Mateson, Ron **(Ultra Boy)** Kienzle, Charlie **(Bouncing Boy)** Hawse, Todd **(Braniac 5)** Clark and Mercy **(Phantom Girl)** Van Vlack assembled on stage as they were introduced by **DC's** own Jim Shooter—best known writer of the **Legion's** adventures!

The entire membership of the Convention applauded the Club's eight costumes and the judges awarded them a special prize. Even though there were only seven heroes and one heroine represented, they all claimed there were **nine Legionnaires** present—**Invisable Kid** was just too camera shy to appear!

And remember **Man-Bat**? **DETECTIVE COMICS'** newest back-up feature was up front when Patrick Butkas painstakenly brought Kirk Langstrom's fearful alter-ego to life for the Convention's guests to see. Equipped with the long bat-ears, fangs and the six foot wing-spang of leathery apendages, the ex-villain walked (?) off with the third prize in the pageant's competition.

Reality? Fantasy? Who can say where the cut-off point is? To the Pittsburgh Comix Club and Patrick Butkas there might not be such a point! Maybe, just maybe the world of the comics and the "real" world are one and the same!

CHUCKIN' IT

BY BOB ROZAKIS

The raindrops glitter like diamonds under the amber street lamp. They slide down the yellow raincoat and make it appear as if the man in the coat is drenched with gems.

He stands before a three-level parking tier, watching the cars move down the street and the people scurry across the wet pavement. He doesn't smile—he doesn't seem at all interested in the people who pass him. To them, he is a department store parking lot attendent—a member of a group of men classified as one step from the bottom of the store pecking order. To hear the talk about the attendents, one would expect them to have an average IQ of 46. Imagine the surprise if they learned that one of "those clowns in the parking lot" graduated cum laude from Hofstra University with a degree in Public Accounting, that he was editor-in-chief of the Hofstra yearbook for three years and was named Hofstra's Junior Man of the Year in 1972.

They would probably chuckle to find out that this same parking lot attendent now writes and edits comic book stories. Since the non-comic-oriented person thinks comics are put out by weirdos who happen to be able to draw, they will find it amusing that a man with an accounting degree is not using it. No wonder he's a parking lot attendent!

The rain is stopping now. It is 9:30 and the store is closing. In a wave, the customers who were still in the store on this Saturday night pour out the doors into the parking lots, get into their cars and drive home. In the space of fifteen minutes, the full parking lot is empty.

The customers are followed by the employees, salesgirls and salesmen who had slow nights and were able to get the closing out procedure finished quickly, stock boys who've long since finished moving stock, and store detectives with nobody to lock up. They move in an endless parade past the parking lot attendent to the top of the tiers, where their cars are parked. A few of them say good night, but most act as if the parking lot attendent isn't there. One of the latter group is a girl who couldn't get her car started one night and had three of the attendents working on it for half an hour before they got it going. Though apparently overwhelmed with gratitude that evening, the next night she again acted as if the parking lot crew did not exist. She is not the only one like this, though, and the attendents have grown accustomed to this attitude.

A dozen or so cars remain in the parking field surrounding the store itself and every few minutes someone leaves the building and hurries quickly to one of them. The parking lot attendent watches each one—most of them employees parked where they are not supposed to be, since the main field is for customers and every employee car there deprives twelve customers of a space in a period of four hours (according to a survey somebody once did). There is a standard line among the parking lot attendents, expressing a wish that one of these "parking offenders" would get his car stolen from the main field, just so he could be told, "We told you not to park there!"

A group of women stand by the door waiting for their respective husbands to pick them up. One woman breaks from the group and heads for a car parked in a corner of the main field, far from where she is supposed to be parked. The parking lot attendent, who had hoped she owned one of the few remaining cars atop the tiers, watches her go. Suddenly, his eyes are riveted on something else—three boys spread across the lot and moving towards the woman. The parking attendent atop the tiers has also seen them and as he starts to point them out, the one on ground level begins running.

His long yellow raincoat flapping like the cape of a super-hero, the parking lot attendent is only halfway there when he sees the woman pushed over and her pocketbook grabbed by one of the boys. Now the three are running away, but in a direction that will be intercepted by the parking attendent. Disregarding the three-to-one odds, he zeroes in on the boy with the pocketbook and is glad to see he has not been noticed by the fleeing purse-snatchers. They are busily looking behind them, watching for signs of pursuit, and are unaware that it is coming from another direction.

They are also unaware that they are running right towards the spot where a third parking attendent is closing a gate. This one does not know what is happening, does not see them coming because his back is turned.

Closing in, the pursuing attendent shouts, "Vic! Turn around!" This reveals his movement to his fellow attendent, but also to the thieves. But for the thieves, it is too late. With a leap like something out of a comic book page, the parking lot attendent tackles the boy with the pocketbook. The other two escape, though chased two blocks by the other parking attendent. The police arrive moments later, summoned by the parking attendent atop the tiers and soon woman and pocketbook are reunited.

Some time later, the parking lot attendent walks into his house and tells his wife of his adventure. It will mean another award for him, the fifth in five years, and a free dinner, but he is annoyed because the woman, her pocketbook returned, would not press charges. Someday, those boys would be back and next time he might not catch them.

But that's something he'll worry about when the time comes. In the meantime, he is once more assured that all the crimefighting he does is not in the pages of the comic book stories he writes. While **Robin** is chasing Parking Lot Bandits, so is his scripter ... BOB ROZAKIS!

DIRECT CURRENTS

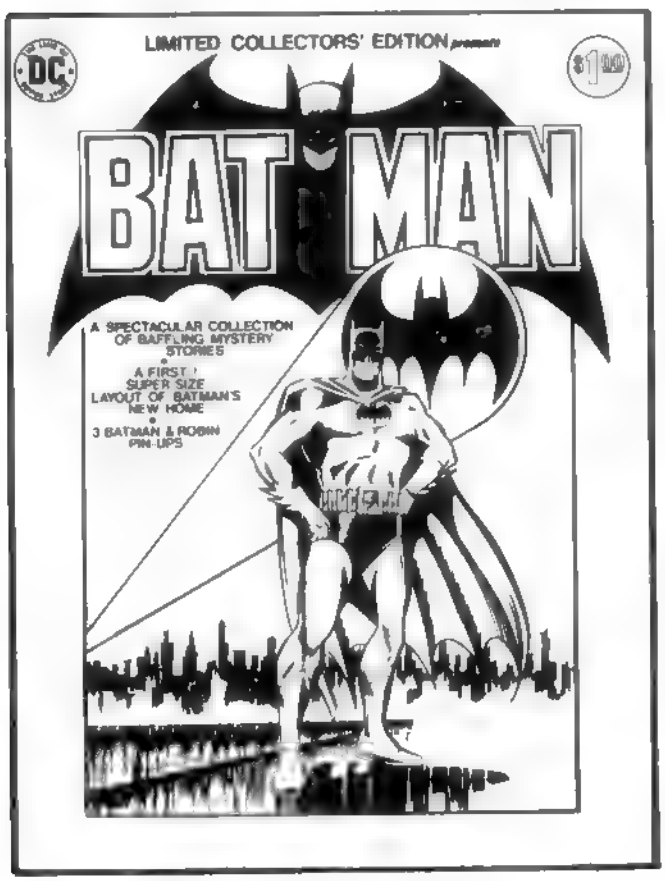
It's been a fairly quiet two months—we've only introduced one handful of new ideas for magazines, and added a roomful of artists—not to mention shifted our schedules slightly once more to add to your enjoyment of our magazines. So, here we go again. .

. . . . .

Upcoming new titles include the **MUSKETEERS** magazine in the works from editor Murray Boltinoff's department (and Murray's also got a character named **Ninja The Invisible** coming up soon . . . but we can't tell you all the incredible details of this one yet, since Gerry Conway's just handed in the script); **STARFIRE** and a revival of **MISTER MIRACLE** from Joe Orlando and company; and a daring new character named **RAGMAN** that Joe Kubert and Bob Kanigher have created

not to mention the fact that the first new issue of **GREEN LANTERN/GREEN ARROW** is now nearing completion.

. . . . .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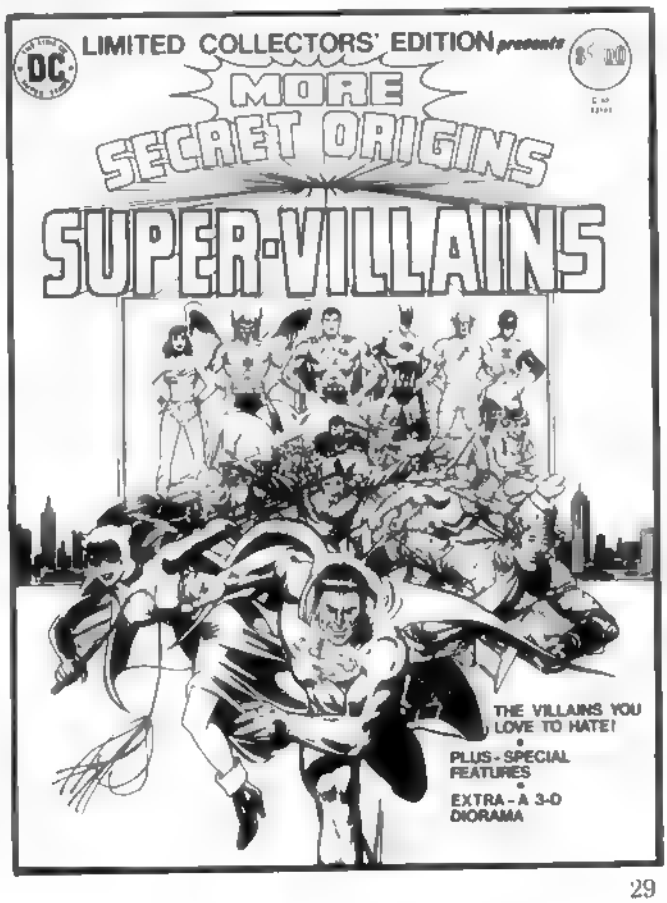
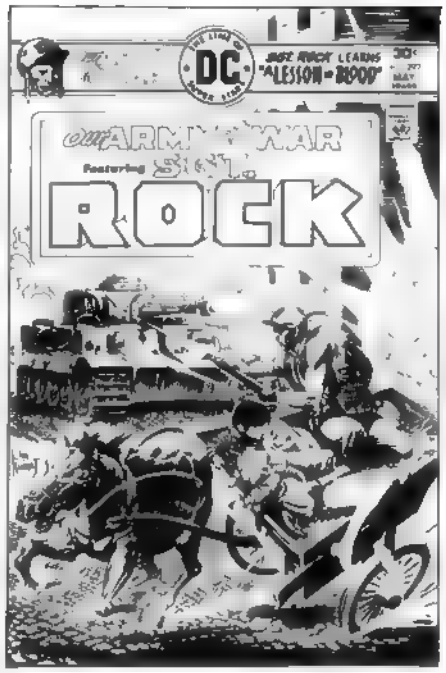




Moving to the big name characters, we find that Ernie Chua will be doing almost all of the issues of **BATMAN** and the Masked Manhunter's series in **DETECTIVE COMICS,** while Jose Luis Garcia Lopez takes over **TARZAN** and **SUPERMAN.** Curt Swan will remain the Man of Steel's artist for **ACTION COMICS** material and will round out his schedule with series including **WONDER WOMAN** and **Batgirl-Robin.** To facilitate this change, Ernie's giving up **CLAW THE UNCONQUERED** and Jose's not doing any more issues of **Jonah Hex.**

George Moliterni will be doing all the **Hex** stories, and a new artist named Keith Griffen will be taking over **CLAW . . .** as well as **ALL-STAR COMICS,** to allow Ric Estrada time to lay out **BLACKHAWK.**

. . . . .

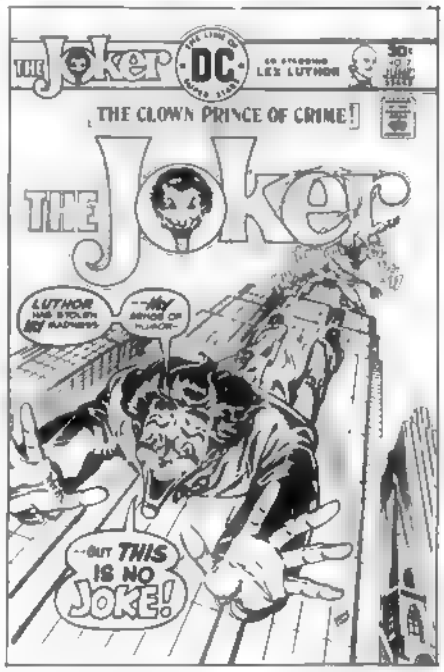
In the department of vile villains.

• **The Joker** takes on the Scarecrow and then the Catwoman, before he tackles the entire **Justice League of America . . .** and, believe it or not, the Clown Prince of Crime really slays the **JLA!**

• Speaking of the World's Greatest Super-Heroes, they'll be battling **Green Lantern's** old foe Sonar in an upcoming Conway-scripted issue . . . which will also guest-star **Supergirl.**

• And before we forget about **The Joker,** keep an eye on **BATMAN FAMILY** for a Bob Rozakis story in which his daughter battles **Robin!** But there's a lot more to the laughing lady than meets the eye. . . .

• The Black Manta is returning in a two-part **Aquaman** tale, followed by an old **Green Lantern** enemy.



• The Spook returns in a **BATMAN** issue in this **AWODCC's** listings, and he'll be followed by a new villain created by David V. Reed—The Wringer.

• Solomon Grundy will be battling **Superman** shortly, courtesy of Gerry Conway.

. . . . .

Shifting gears from villains to the real world, here's a few of our latest personnel shifts:

• Welcome David Anthony Kraft to the **DC** writing team, after a couple of years experience at **Marvel** and **Atlas.** Dave is doing **BLACKHAWK,** and will also be co-writing **SWAMP THING** with Gerry Conway.

• Martin Pasko is taking over **FREEDOM FIGHTERS'** script chores, with Ramona Fradon and Mike Royer handling the art . . . all effective with #3.

• Pablo Marcos and Bob Smith will be taking over as the regular artists on **KAMANDI,** while Chic Stone pencils the **Tales of The Great Disaster** back-feature

. . . . .

In the back-feature area, after a three issue series of tales introduces **Tim Trench** in **DETECTIVE COMICS,** a multi-part back-up series will begin. This serial will feature one running villain fighting the various **JLA** members who do not have features of their own.

. . . . .

The Super Sons will be coming back in **WORLD'S FINEST COMICS,** with the scene shifted to outer space as they visit Lexor—the world where Luthor is a hero!

. . . . .

Superman will celebrate the bi-centennial by traveling to 1776 and becoming involved in the signing of the Declaration of Independance. Cary Bates is scripting that story for a future **ACTION COMICS.**

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HOUSE OF MYSTERY has made a quick return to monthly status, effective with #241 . . . listed in last issue's **Direct Currents** section

. . . . .

PLOP will be changing to an all-new 50¢ **Giant** format with the current issue . . . details in this month's listings.

. . . . .

A member of **The Flash's** Rogues' Gallery dies in a future issue, and all the villains come to town for the funeral. Sounds like a good time to hold a **JLA** meeting, but the Fastest Man Alive will have to crack this case solo.

. . . . .

Meanwhile, the **JLA-JSA** team-up this year will probably co-star all the **Fawcett** heroes, but the exact details aren't set yet. More next time.

. . . . .

Batman and **Mister Miracle** will be teaming up again in **THE BRAVE AND THE BOLD,** and shortly thereafter **Mister Miracle** will be returning to action in his own magazine under editor Joe Orlando.

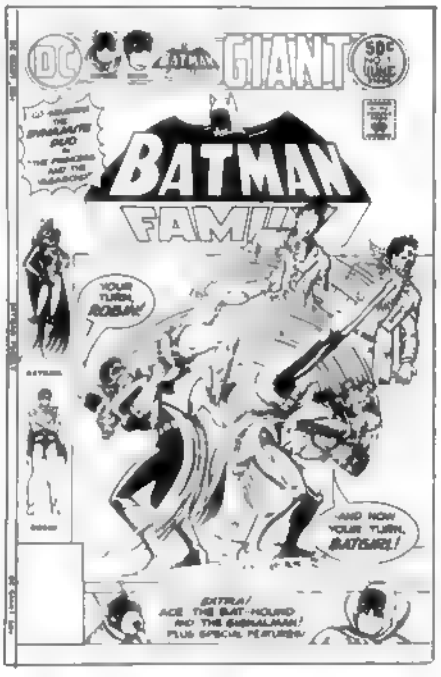
. . . . .

Now that the monumental **SUPERMAN-SPIDER-MAN** book has gone to press, work is moving ahead on our next few **LIMITED COLLECTORS-EDITIONS.** The **KING ARTHUR** project is all in the various stages of art, since Gerry conway has finished the script. Barring unforeseen problems, it will be released in May, along with an **LCE** reprint classic **JLA** stories.

. . . . .

The April **DC SUPER STARS** did not go to press with the contents we listed last issue. Instead, note the following new listing:

( ) DC SUPER STARS #2 (April). Meet the **DC SUPER STARS OF SPACE** in this science-fiction collection. **Adam Strange** and **Hawkman** team-up to battle the incredible menace that causes "Planets In Peril" (Script by Gardner Fox, art on the **Hawkman** chapter by Murphy Anderson solo, the other chapters by Carmine Infantino and Anderson); "The Rise Of The Atomic Knights" (John Broome and Anderson) and the **Knights Of The Galaxy** in "Challenge of the Robot Knight" (Bob Kanigher, Infantino and Joe Giella). Cover by Ernie Chua. (On sale January 15th)



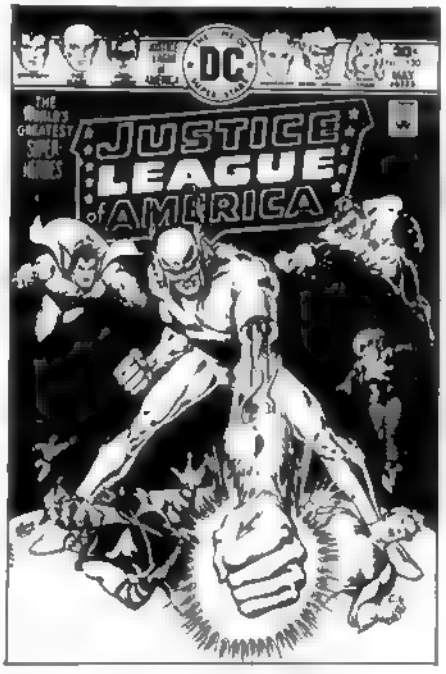
FEBRUARY COMICS LISTING

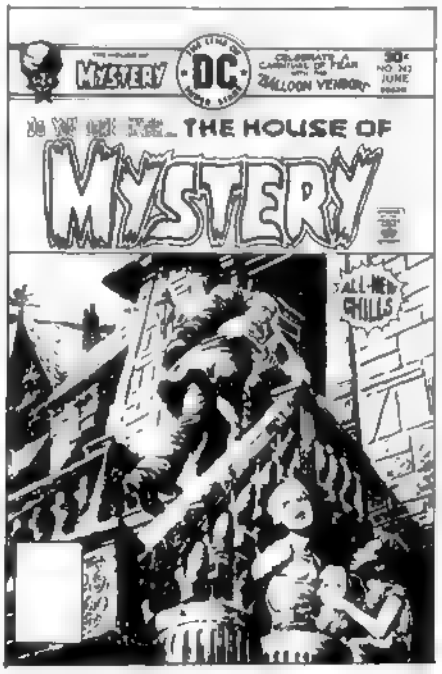
( ) OUR ARMY AT WAR #292 (May). Sgt. Rock and the combat-happy joes of Easy Company get a "Lesson In Blood" from Bob Kanigher, Joe Kubert and Frank Redondo. Plus a different look at the army, in a **Bob Kanigher's Gallery Of War** story illustrated by Ric Estrada. Cover by Kubert. (On sale February 3rd)

( ) GHOSTS #47 (May/June). Three true tales of the supernatural haunt this issue: "Wrath Of The Restless Specter" (art by E.R. Cruz), "The Haunted Catacombs" and "The Swahili Talking Bones" (art by Franc Reyes). Plus a text thriller and the cover by Luis Dominguez. (On sale February 3rd)

( ) WEIRD WESTERN TALES #34 (May/June). Jonah Hex is known as the supreme manhunter of the Old West . . . but now he's getting some competition, and the competition's getting the best of him! Who will end up collecting the price on the outlaws' heads? Read "The Death Of A Bounty Hunter" by Michael Fleisher and George Moliterni and find out . . . unless you'd rather not know whose death we're talking about! Cover by Luis Dominguez. (On sale February 3rd)

( ) THE JOKER #7 (May/June). The Clown Prince of Crime has always been the chief looney of the underworld—unmatched in his calculated insanities





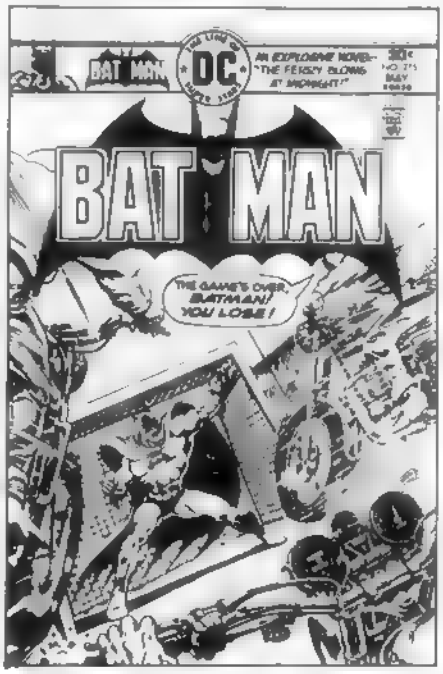
that are planned for fun and profit. And Luthor's the mastermind incarnate—with an incredible invention to suit every crime. But now a laboratory backfire transfers **The Joker's** madness to Lex Luthor—and the former Clown Prince has to cry "Luthor—You're Driving Me Sane!" Script by Elliot Maggin, art by Irv Novick and Frank McLaughlin. Cover by Ernie Chua. (On sale February 5th)

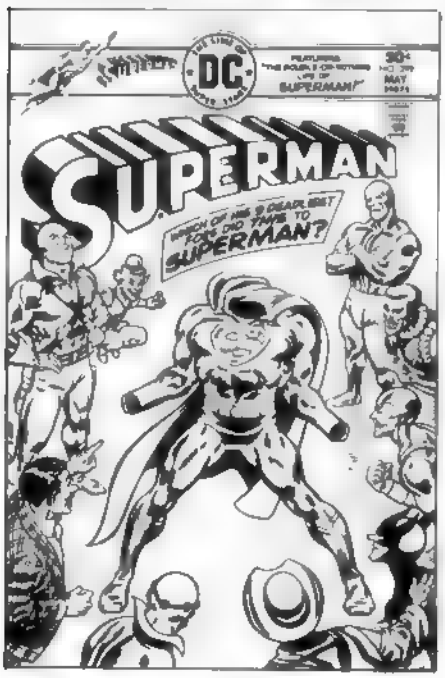
( ) KAMANDI, THE LAST BOY ON EARTH #41 (May). A new look for **Kamandi**, as Chic Stone takes over as penciller and the action moves West . . . to Hollywood and the last remains of the great movie studios. Meet the coyotes who have become movie moguls by making talking animal pictures—starring tame humans. There's lots more, and it all happens in "Hollywood Hounds" courtesy of Gerry Conway, Chic Stone and Mike Royer. Cover by Joe Kubert. (On sale February 5th)

( ) JUSTICE LEAGUE OF AMERICA #130 (May). The hands of time turn back for another chapter of the **JLA Casebook**, revealing how the satellite sanctuary was set up, and how it became the object of a most unusual "Skyjack at 22,300 Miles!" Script by Martin Pasko, art by Dick Dillin and Frank McLaughlin. Cover by Ernie Chua. (On sale February 5th)

( ) BATMAN FAMILY #5 (May/June). A **Giant** collection spotlights the **Batgirl-Robin** team, together again to tackle the sinister organization known only as MAZE, which is plotting an assassination involving "The Princess And The Vagabond!" Elliot Maggin scripted this tale, which marked Curt Swan's debut on the series (ably inked by Vince Colletta). Rounding out the issue is the first tale of **Batman's** canine cohort, "Ace, The Bat-Hound" and a super-villain special featuring "The Signs Of The Signalman." Cover by Ernie Chua. (On sale February 5th)

( ) HOUSE OF MYSTERY #241 (May). Now restored to monthly frequency, **Cain** has a special collection of thrillers coming up this issue. From an E.R. Cruz intro page, fearfully move into the chilling tale of the man whose debts were "Paid In Full" (Jack Oleck and Frank Robbins), and then to Bill Finger's last story—"Death Pulls The Strings" (illustrated by Nestor Redondo). Plus a **Cain's Game Room** by Don Edwing and Dave Manak, and a cover by mystery master Joe Orlando himself. (On sale February 10th)



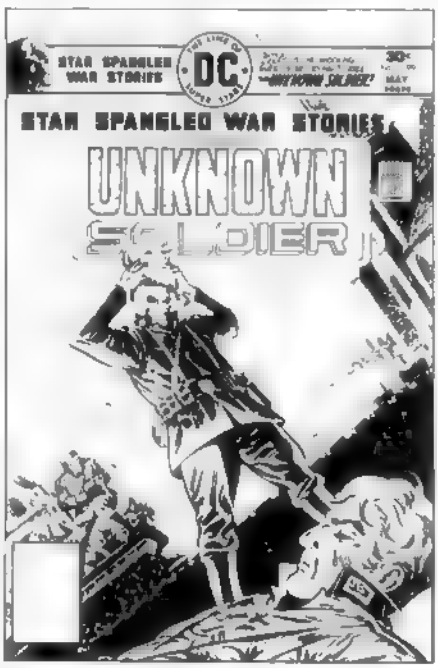


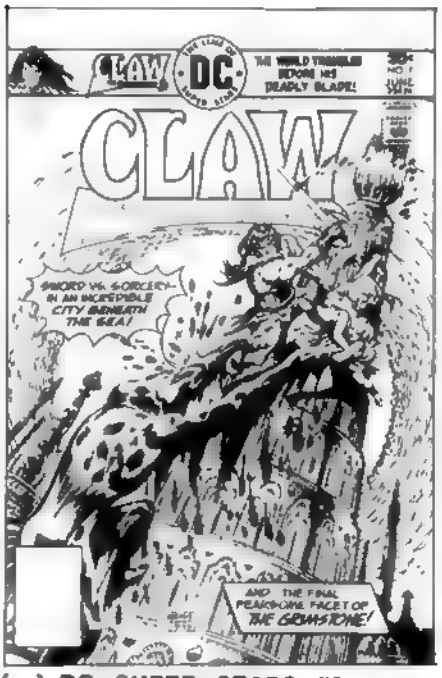
( ) STAR SPANGLED WAR STORIES #199 (May). The current **Unknown Soldier** series continues as **Mlle. Marie** and the French Underground get orders to kill the faceless soldier. The master of disguise tries to prove that he's not a traitor—but can even he prevent "The Crime of Sgt. Schepke"? Script by David Michelinie, art by Gerry Talaoc. Plus the story of "The Killing Machine" that was let loose on a far future world, by Michelinie, Steve Skeates and Tenny Henson. Cover by Ernie Chua. (On sale February 10th)

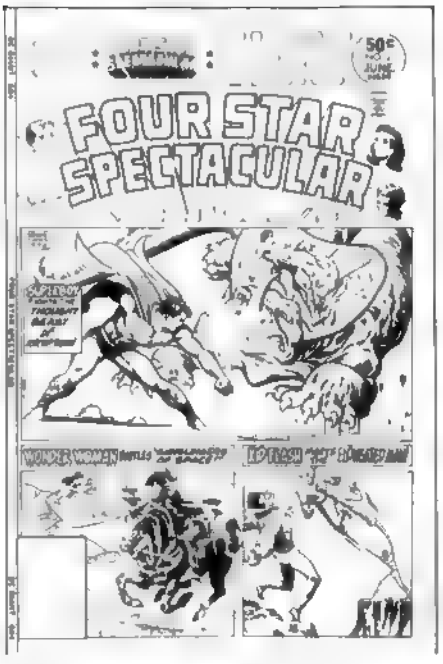
( ) FREEDOM FIGHTERS #2 (May/June). The Quality heroes are freshly arrived on Earth-One, but already three of them are out of action—immobilized by the incredible element-changing abilities of The Silver Ghost! Can **Uncle Sam, The Ray** and **The Human Bomb** stop the Silver Ghost from going on a "Rampage" (Gerry Conway, Pablo Marcos and Tex Blaisdell)? Cover by Dick Giordano. (On sale February 10th)

( ) BATMAN #275 (May). Here's a challenge worthy of the World's Greatest Manhunter—the World's Greatest Criminals were wrapping up their "Underworld Olympics" and they'll escape Gotham City unmolested (and unarrested!) unless the Caped Crusader can solve the puzzle before "The Ferry Blows At Midnight" (David V. Reed, Ernie Chua and Tex Blaisdell). Cover by Ernie Chua. (On sale February 10th)

( ) SUPERMAN #299 (May). Following fast on the heels of **Batman's** wrap-up of the Underworld Olympics, the Man of Steel faces a final showdown with Mr. X, and makes his decision about living his life as a super-hero or as Clark Kent. And if that's not enough







excitement, add the menace of **Superman's** 9 deadliest foes—all running rampant and out to slaughter him! "The Double-Or-Nothing Life Of Superman" concludes this classic four-parter by Cary Bates, Elliot Maggin, Curt Swan and Bob Oksner. Cover by Oksnar. (On sale February 12th)

( ) KARATE KID #2 (May/June). Safely settled in the 20th Century, the **Legion's** martial arts master has to begin learning how to live in a non-technological society. And to make it even tougher, he has to tackle a super-villian whose out to destroy the U.N. in "The International Dooms Of Major Disaster" by Barry Jameson, Ric Estrada and Joe Staton. Cover by Mike Grell. (On sale February 12th)

( ) PLOP! #21 (May/June). Beginning with this issue, the magazine of a million laughs goes **Giant**-sized with a 50¢ collection of stories and gags. The contents haven't been completely decided as we go to press, but it will include a Steve Skeates-Sergio Aragones intro, "It Shouldn't Happen To A Dog" by Coram Nobis and Aragones, "The Compulsion" by John Albano, and a mountain of gags. All the material is new, and it's wrapped up in a cover by Albano and Joe Orlando. (On sale February 12th)

( ) FOUR STAR SPECTACULAR #2 (May/June). A trio of classic tales is presented this issue: **Superboy** discovers "The Secret of Krypton's Scarlet Jungle" (art by George Papp), **Wonder Woman** faces "The Gunslingers Of Space" (Bob Kanigher, Ross Andru and Mike Esposito), and "Kid Flash Meets The Elongated Man" (John Broome, Carmine Infantino and Joe Giella). Cover by Ernie Chua. (On sale February 12th)

( ) DC SUPER STARS #3 (May). SUPERBOY AND THE LEGION OF SUPER-HEROES . . . no . . . not quite. This is the classic tale of **Superman's** adventure with **The Adult Legion!** It's a two-part tale by Jim Shooter, Curt Swan and George Klein that shows you the destinies of many of your favorite super-heroes. Cover by Ernie Chua and John Calnan. (On sale February 17th)

( ) WEIRD WAR TALES #46 (May/June). The underground railway system has been used many times, in many places, for many reasons—but none quite as deadly as the one featured in "Kill Or Be Killed" by Jack Oleck and George Evans. Plus the chilling story of "The Voodoo Warrior" by George Kashdan and Buddy Gernale, and a **Day After Doomsday** featurette by Steve Skeates, Steve Ditko and Vince Colletta. Cover by Leopoldo Duranona. (On sale February 17th)

( ) ALL-STAR COMICS #60 (May/June). The **All-Star Super Squad** takes on its first challenge of the seventies as a new villain attacks them in "Vulcan: Son of Fire" by Gerry Conway, Keith Giffen and Wally Wood. (On sale February 17th)

( ) CLAW THE UNCONQUERED #7 (May/June). The final facet of the Grimstone is discovered at last! But its recovery requires the destruction of an entire race! Can even **Claw** and Ghillikin destroy "The People Of The Maelstrom"—or should they even try? Script by David Michelinie, art by Ernie Chua. Cover by Chua. (On sale February 17th)

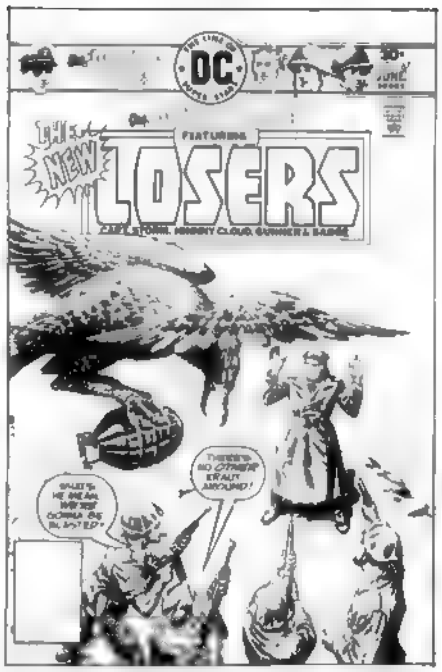
( ) BLITZKRIEG #3 (May/June). Take another look at war from the enemy's point of view, as our anti-heroes are witnesses to "The Execution". Plus: the story of "The Partisans" (both tales by Bob Kanigher and Ric Estrada), and a **Table-Top Diorama** by Sam Glanzman. Cover by Joe Kubert. (On sale February 19th)

( ) THE SECRET SOCIETY OF SUPER-VILLAINS #1 (May/June). The title alone will tell you how different this magazine is . . . and that's all we're going to tell you (except that Gerry Conway wrote and edited this premiere issue, and that Pablo Marcos and Bob Smith drew it). (On sale February 19th)

( ) THE FLASH #241 (May). You may not believe your eyes, but it's the truth! The Mirror Master and **The Flash** are on opposite sides of the law, but it's really the opposite sides that we're talking about. The Master of Mirrors is out to capture the Scarlet Speedster, who's being driven to "Steal, Flash, Steal" in this latest Cary Bates-Irv Novick-Frank McLaughlin Rogues' Gallery thriller. Then join **Green Lantern** on his war in space when the Ravagers of Olys try "To Kill A Star" (Denny O'Neil, Mike Grell and Tex Blaisdell). Cover by Ernie Chua. (On sale February 19th)

( ) TARZAN FAMILY #63 (May/June). Korak hears the eerie "Song Of The Dolphin" in this issue's Bob Kanigher-Redondo Studios collaboration. Plus a new **John Carter of Mars** tale by Kanigher and Zamora, classics from the newspaper strip by Hal Foster and others, and **Carson of Venus** out "Gathering Tarel" (Len Wein and Mike Kaluta). **Tarzan's Jungle Album** rounds out this issue, which is wrapped in a Joe Kubert cover. (On sale February 19th)

( ) KUNG FU FIGHTER #8 (May). Slash returns to battle Richard Dragon



once more—but this time his orders are "To Slay The Blind Dragon!" And more on Lady Shiva, the mistress of destruction in this new Denny O'Neil-Ric Estrada-Wally Wood story. Cover by Dick Giordano. (On sale February 24th)

( ) BLACKHAWK #246 (May/June). What is the sinister secret of the **8th Blackhawk**—and has he returned from the grave just to kill the other members of the team? Learn this secret, and the origin of the incredible Anti-Man, as our heroes become involved with "Death's Deadly Pawn" in a Steve Skeates-Ric Estrada-George Evans story. Cover by Joe Kubert. (On sale February 24th)

( ) G.I. COMBAT #190 (May). As if ghosts of Civil War generals weren't enough to keep the crew busy, there's "The Tiger and The Terrier" in the sights of **The Haunted Tank** this month, courtesy of Bob Kanigher and Sam Glanzman. Plus the story of "The Gentleman G.I." by Wesley Marsh and E.R. Cruz. Cover by Luis Dominguez. (On sale February 24th)

( ) UNEXPECTED #173 (May/June). The strangest surprise endings ever collected within four-color covers: "What Scared Sally?" (Bill Dennehy and Fred Carrillo), "The Imprisoned Brain" and "Hunger Of The Dying" (Jack Phillips and Tenny Henson). Cover by Luis Dominguez. (On sale February 24th)

( ) DETECTIVE COMICS #459 (May). Martin Pasko makes his **Bat**-debut as the Masked Manhunter tackles a puzzle fashioned a la Ellery Queen. It begins when a murdered writer leaves "A Clue Before Dying"—and can you solve the riddle before **Batman**? Jose Luis Garcia Lopez did the **Batman** art, leaving Pablo Marcos to handle the **Man-Bat** art chores on another Pasko script—"Scream Of The Gargoyle". Cover by Ernie Chua. (On sale February 26th)

( ) ACTION COMICS #459 (May). The Man of Steel's TV rival is back, and now Blackrock is the cause of "Superman's Big Crack-Up" (Elliot Maggin, Curt Swan and Bob Oksner). And **The Private Life of Clark Kent** makes its move to **ACTION** with "Two For The Taxi" by E. Nelson Bridwell, Swan and Oksner. Cover by Oksner. (On sale February 26th)

( ) ADVENTURE COMICS #445 (May/June). Aquaman and his familymove into a new headquarters-in-exile, and encounter an extremely hostile underwater race that's bent on achieving "Toxxin's Revenge" (art by Jim Aparo). **The Creeper** makes his adventurous debut in the first chapter of a three-part serial—"Deadly Medicine" by Martin Pasko, Ric Estrada and Joe Staton. Cover by Aparo. (On sale February 26th)

( ) TARZAN #249 (May). Joe Kubert wraps up his editorial stint with the conclusion of "The Champion" by Kubert and the Redondo Studios. Cover by Kubert. (On sale February 26th)

( ) OUR FIGHTING FORCES #167 (May/June). The Losers find themselves in the hottest seat of all time—"A Front Seat In Hell" (Bob Kanigher and George Evans), while **Gunner & Sarge** go out on their own to rescue "The G.I. In The Bull's Eye" (Bill Dennehy and E.R. Cruz). Cover by Luis Dominguez. (On sale February 26th)

( ) AMAZING WORLD OF DC COMICS CONVENTION SPECIAL #1 (1976). This extraordinary special edition will be given away free to attendees of the **SUPER DC CON** over **Superman's Birthday** weekend, but if you can't make it to the convention, order it by mail. Features include: "A Short History Of DC" (by Anthony Tollin), "Costume Party Capers" (by Jack C. Harris), "Once A Year . . ." (by Carl Gafford), and articles on comic collecting, the birthday boy, the **Superman** films, and how to make your own custom models of **all** our heroes. The Convention Edition is available for $2 50 from our address. (Ready for mailing February 28th)

MARCH COMICS LISTING

( ) OUR ARMY AT WAR #293 (June). The world goes topsy-turvy as **Sgt. Rock** and his men join forces with a British outfit in this unusual tale. "It Figures" is by Bob Kanigher, Joe Kubert and Frank Redondo, and is backed up by an as-yet-unchosen story either featuring a **Medal Of Honor** winner or a **Gallery of War** theme. Cover by Kubert.(On sale March 2nd)

( ) JUSTICE LEAGUE OF AMERICA #131 (June). Electronic banking's on its way in, but it seems that madness is in its wake as credit cards replace money, the people of America go insanely beserk and the **JLA** members must battle "The Beasts Who Thought Like Men" (Gerry Conway, Dick Dillin and Frank McLaughlin). Cover by Ernie Chua. (On sale March 2nd)

( ) KAMANDI, THE LAST BOY ON EARTH #42 (June). The story of the

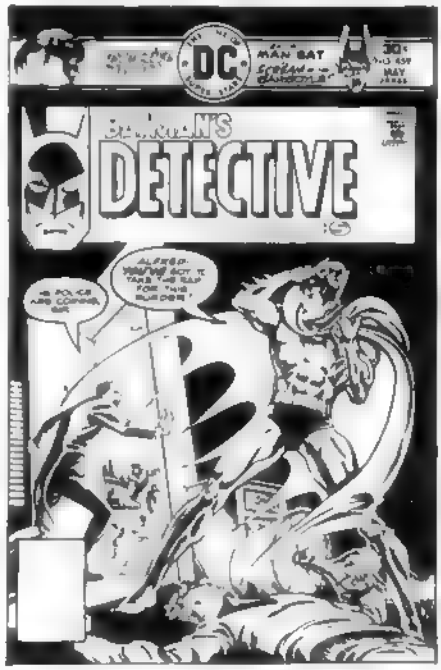
Hollywood Hounds continues, as **Kamandi** runs into some old friends and gets involved in a "Gunfight At Coyote Corral" (Gerry Conway, Chic Stone and Mike Royer). This issue leads into a continent-hopping expedition which will reunite most of the mag's supporting cast—now scattered all over North America. Cover by Jose Luis Garcia Lopez. (On sale March 2nd)

( ) THE SUPERMAN FAMILY #177 (June/July). This time the **Giant** spotlights the Maid of Steel, who is chosen as the star-mate of an alien from deep space. Astrology demands that the marriage take place, but can **Supergirl** stop the wedding or will she have to become a "Bride Of The Stars"? Script by Cary Bates and Elliot Maggin, art by Kurt Schaffenberger. The rest of the **Superman Family** are also romantically inclined this issue, in classics entitled "When Lois And Lana Were Brides" (art by Kurt Schaffenberger) and "Jimmy Olsen's Secret Love" (art by Curt Swan & George Klein). Cover by Schaffenberger. (On sale March 4th)

( ) SWAMP THING #23 (June/July). Look for a new logo beginning with this issue, and change isn't skin deep! The man-monster's mag is being considerably changed for the new look that begins with "Rebirth." New scripter Gerry Conway introduces Thrudvang and Sabre as new villains in this issue even though one of them is really an old friend! And if that isn't puzzling enough . . . Dr. Alec Holland is the star of this issue! With all that, and Nestor Redondo's fine art, how can you go wrong? (On sale March 4th)

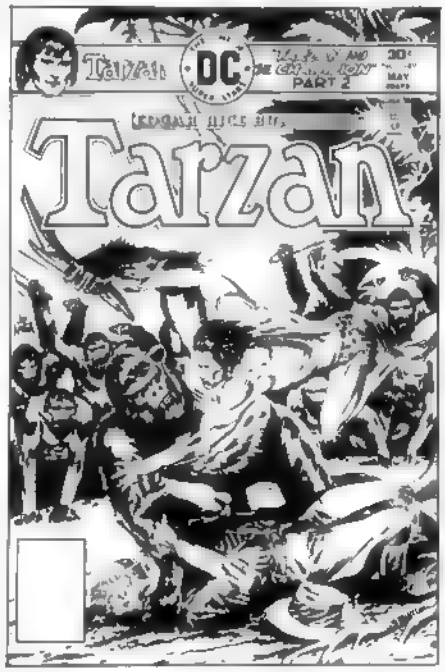
( ) LIMITED COLLECTORS' EDITION #C-44 presents BATMAN. The theme is mystery and detection. with four thrillers: "Paint a Picture of Peril" (Denny O'Neil, Neal Adams & Dick Giordano); "Castle with Wall-to-Wall Danger" (John Broome, Carmine Infantino & Joe Giella); "The Deep-Sea Diver Mystery" (art by Dick Sprang) and "Trade Marks of Crime" (art by Jerry Robinson). Plus special features including a complete layout of the Wayne Foundation Building and Bruce Wayne's penthouse—designed by Infantino and rendered by Terry Austin And there's a dramatic cover painting of the Caped Crime-fighter by Wally Fax. (On sale March 4th)

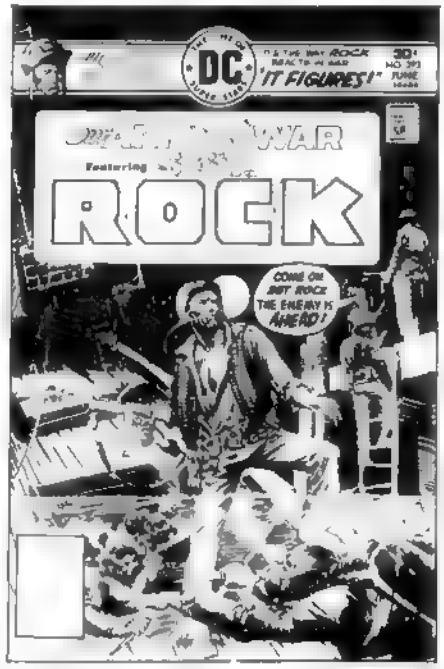
( ) LIMITED COLLECTORS' EDITION #C-45 presents SECRET ORIGINS OF SUPER-VILLAINS). Four more villains recount their first meetings with their arch-foes: **Wonder Woman** meets "The Cheetah" (Charles Moulton and H.G. Peter), **The Flash** versus "The Master Of Mirrors" (John Broome, Carmine Infantino & Joe Giella), **Superboy** encounters the young Mr. Mxyzptlk and "The Ghost Of Jor-El" (art by George Papp), and **Batman** discovers "The Secret Life Of The Catwoman" (art by Dick Sprang). Plus special features and a cover by Dick Giordano. (On sale March 4th)



( ) STAR SPANGLED WAR STORIES #200 (June/July). Switching to a bi-monthly frequency as it celebrates its 200th birthday, **SSWS** presents a super-special issue. First, the **Unknown Soldier** concludes his current three-part adventure with "Deathride", co-starring **Mlle. Marie** who got her start in **SSWS**. Script by David Michelinie, art by Gerry Talaoc. Then **The Enemy Ace**, another former **SSWS** star returns in a new five-page tale written and illustrated by Joe Kubert—the first new Kubert since 1974! [Editor's note: **SSWS** is really 331 issues old this month . . . since it began as **STAR SPANGLED COMICS**, featuring **Robin, The Newsboy Legion, Star Spangled Kid, Robotman, Tomahawk, Dr. 13**, and many other super-hero and adventure series. **SSC** lasted until #130, then changed to **SSWS** for #131, 132, 133 and then #3 on!] Cover by Joe Kubert. (On sale March 9th)

( ) DC SPECIAL #22 (June/July). A new format for this issue as the first 18 pages are new material. What new material, you ask? It's the **MUSKETEERS** feature from editor Murray Boltinoff and scripter Denny O'Neil. The intrepid four encounter "A Monster Met on the Road to Calis" as drawn by George Molterni with an assist from Dick Giordano and our friends from Continuity Associates. The back-up stories are adventures of that





Master Bowman, **Robin Hood** in a tale from **BRAVE AND THE BOLD** ("Battle of the Kites" by Bob Haney and Joe Kubert) and a story from **Robin**'s own book, **ROBIN HOOD TALES** ("The Secret of Robin Hood's Name" by Bob Haney, Ross Andru and Mike Esposito). Cover by Luis Dominguez. (On sale March 9th)

( ) HOUSE OF MYSTERY #242 (June). Michael Fleisher's occupational horror series continues with the thrilling tale of "The Balloon Vendor"(illustrated by Frank Robbins). Plus "Blood Money" by Jack Oleck and Jess Jodloman, and a cover by Luis Dominguez. (On sale March 9th)

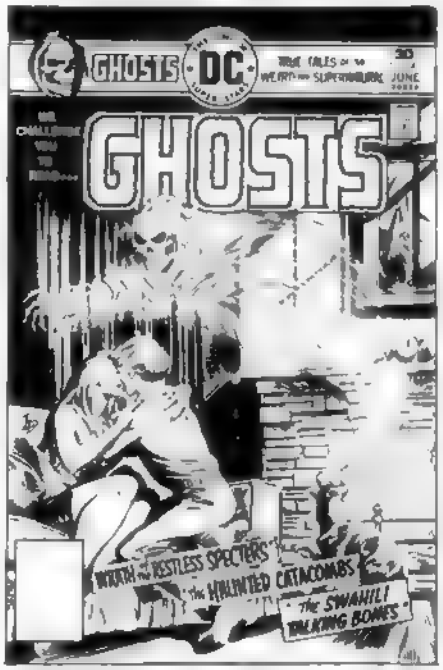
( ) SUPERMAN #300 (June). The 200th issue of **SUPERMAN** speculated on what would have happened if the city of Kryptonopolis had been kidnapped by a benevolent Brainiac, and the Man of Steel brought to Earth in microscopic size. #300 follows that precedent for speculation, and asks what would happen if baby Kal-El arrived on Earth in 1976? Examine the origin of "Superman, 2001" courtesy of Cary Bates, Elliot Maggin, Curt Swan, Bob Oksner, Julie Schwartz, E. Nelson Bridwell and Bob Rozakis. Cover by Oksner. (On sale March 11th)

( ) KOBRA #3 (June/July). The symbiotic siblings face each other for a showdown—with Jason Burr in costume for the first time, and many more secrets of their incredible interrelationship revealed. Script by Martin Pasko, art by Keith Giffen and Mike Royer. (On sale March 11th)

( ) BATMAN #276 (June). Mister Miracle may be the top escape artist/super-hero, but **Batman** has an old foe who's just as skilled at his art—and as evil as **Mister Miracle** is good! The Spook's back this issue . . . and he's asking for the Masked Manhunter's help—in order to solve "The Haunting Of The Spook" (David V. Reed and Ernie Chua). Cover by Chua. (On sale March 11th)

( ) METAL MEN #46 (June/July). The robot wonders are back in fine form—except for Tina—who is now in love with the entire team! In the midst of all these problems, there's a money hunt in Venice and "The Chemo Conspiracy" (Gerry Conway and Walt Simonson). (On sale March 11th)

( ) DC SUPER STARS #4 (June). AQUAMAN gets his second solo classic collection, featuring "Between Two Dooms" (Bob Haney and Nick Cardy) with the Black Manta and the Ocean Master and **Aqualad** solo starring in "Some Call It Noise" (Steve Skeates, George Tuska and Nick Cardy). Cover and intro page by Jim Aparo. (On sale March 16th)

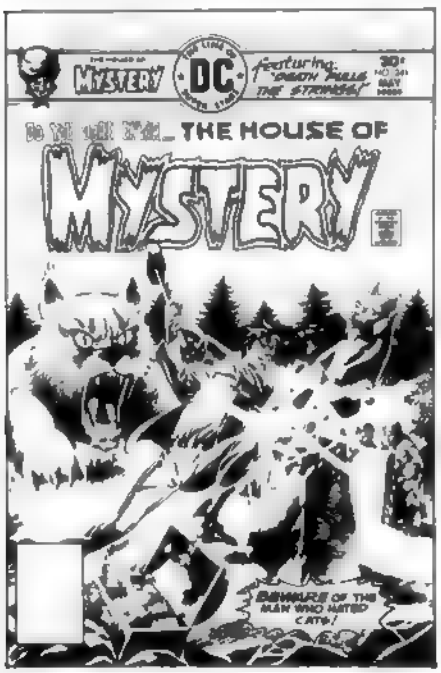


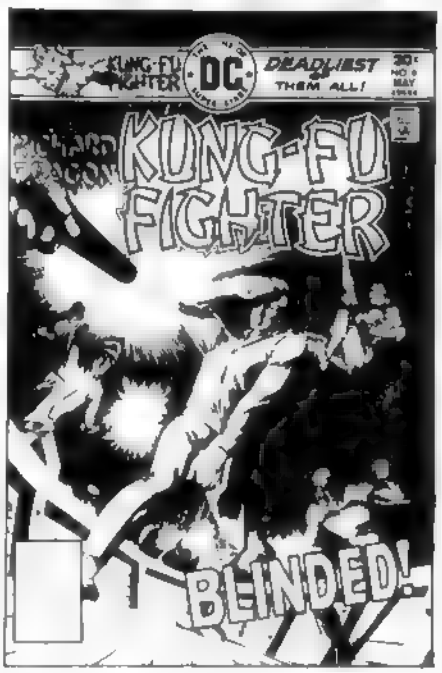
( ) THE BRAVE AND THE BOLD #127 (June). Batman and **Wildcat** team up for the fifth time when they're caught in "The Deadman's Quadrangle" by Bob Haney and Jim Aparo. Cover by Aparo. (On sale March 16th)

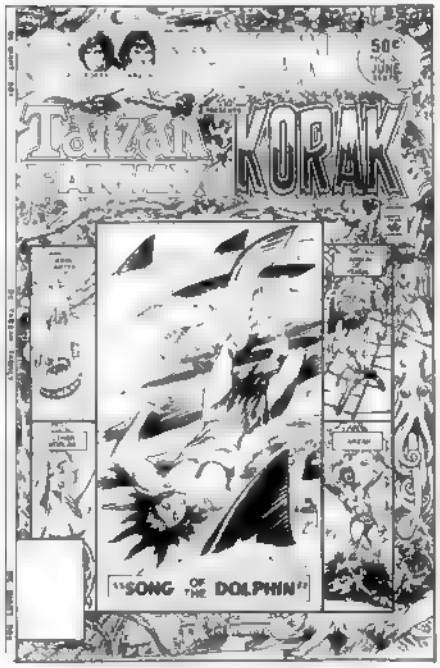
( ) THE FLASH #242 (June). The Fastest Man Alive arrives at the scene of a robbery, but the robbers can't be found! They're all getting ready for "The Charge Of The Electric Gang" by Cary Bates, Irv Novick and Frank McLaughlin. And **Green Lantern** continues his epic struggle against the Ravagers as they battle "All Creatures Great And Small" (Denny O'Neil, Mike Grell and Tex Blaisdell). Cover by Ernie Chua. (On sale March 16th)

( ) WONDER WOMAN #224 (June/July). Those of you who caught the **Wonder Woman** TV show know that Paradise Island is in the Bermuda Triangle—but now the rest of the world is being let in on the secret. And when an airplane and pilot are shot down in the Triangle—it's "Wonder Woman Versus The United States" by Martin Pasko, Curt Swan and Vince Colletta. (On sale March 18th)

( ) SUPERBOY AND THE LEGION OF SUPER-HEROES #217 (June). Tyroc, the former "Hero Who Hated the Legion" from **S/LSH** #215, makes his bid to join that stalwart organization. But before he can, the sonic sensation must defeat "The Secret Villain the World Never Knew" in a full-length epic by Cary Bates and Mike Grell. Cover by Grell. (On sale March 18th)







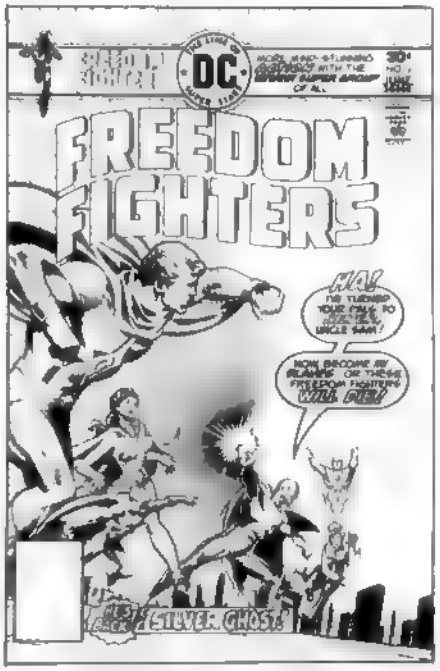
( ) **PLASTIC MAN #13 (June/July).** "If I Kill Me, Will I Die?" ponders the Pliable Policeman as Robby Reed returns and uses the **Dial H For Hero** device to turn into a duplicate **Plaz!** This plot has more twists and turns than an Interstate highway, and features a bizarre hog-calling contest . . . **Plaz** and company on a vacation from their N.B.I. duties . . . and more mirth and magic than ever before. Script by Steve Skeates, with assistance from Jane Aruns and Mary Skrenes, and art by Ramona Fradon and Bob Smith. Cover by Jose Luis Garcia Lopez. (On sale March 18th)

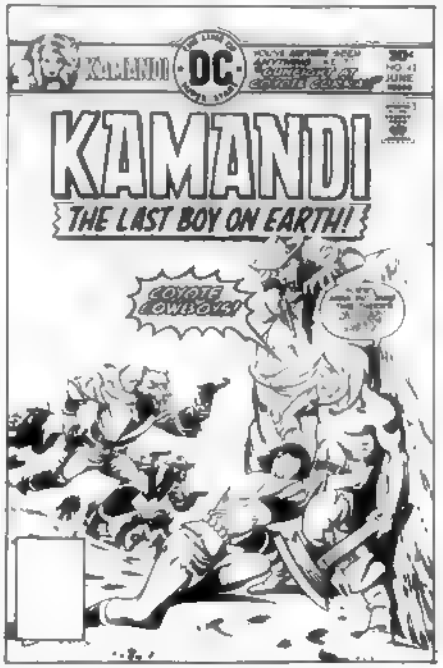
( ) **KUNG FU FIGHTER #9 (June).** Barney Ling and G.O.O.D. send Richard Dragon off to San Lorenzo to battle the menace of "The Preying Mantis!" Plus: a strange plot against Ben, and Lady Shiva swinging her deadly blade. Script by Denny O'Neil, art by Ric Estrada (handling both the pencilling and inking on this special issue). Cover by Dick Giordano. (On sale March 23rd)

( ) **HERCULES UNBOUND #5 (June/July).** It's time for a "Bloody Showdown" between the Man-God and Hunter Blood . . . with the battlefields of Britain during World War Three as the backdrop. Script by Gerry Conway, art by Jose Luis Garcia Lopez and Wally Wood. Cover by Lopez. (On sale March 23rd)

( ) **WORLD'S FINEST COMICS #238 (June). Superman** and **Batman** join forces to battle a monster from Krypton in a special fill-in issue by Bob Haney, Lee Elias and John Calnan. (On sale March 23rd)

( ) **THE WITCHING HOUR #64 (June/July).** Three tales of supernatural


DC
FREEDOM FIGHTERS
HA! I'VE TURNED YOUR FALL TO AID UNCLE SAM!
NOW, BECOME AN ALLY OR THEME FREEDOM FIGHTERS WILL DIE!
SILVER CROSS



menace set at that most dangerous of times . . . midnight, **The Witching Hour!** (On sale March 25th)

( ) **TARZAN OF THE APES #250 (June).** Joe Orlando makes his editorial debut and introduces the new team that will be chronicling the Ape Man's adventures. This issue begins an adaptation of E.R. Burroughs' novel "Tarzan The Untamed" by Gerry Conway, Jose Luis Garcia Lopez and Rudy Florese. Cover by Lopez. (On sale March 25th)

( ) **SUPER-TEAM FAMILY #5 (June/July). Batman** battles **Eclipso** in a unique team up by Bob Haney and Win Mortimer, plus "Superboy Meets Superman" (Otto Binder, Curt Swan & George Klein) in this double duo classic **Giant.** (On sale March 25th)

( ) **SHAZAM! #24 (Spring).** It's turnaround time as "Sivana Saves Captain Marvel" (art by C.C. Beck), plus Captain Marvel Junior finds himself in "The Days Of Robin Hood" (art by Bud Thompson). Cover by Kurt Schaffenberger. (On sale March 30th)

( ) **G.I. COMBAT #191 (June).** The men of the **Haunted Tank** become "Decoy for Death" in the latest battle blockbuster by Bob Kanigher and Sam Glanzman. Meanwhile, one of the **Secrets of the OSS** is revealed as the "Target for Tonight—Me" by Bob Kanigher and Rick Estrada. Cover by Dominguez. (On sale March 30th)

( ) **ACTION COMICS #460 (June).** An alien with super-powers discovers that he's allergic to everyone on his home world, and can only survive on Earth—but then he finds out that he's allergic to **Superman** as well! "Superman, You'll Be The Death Of Me Yet" is by Cary Bates, Curt Swan and an as-yet-unchosen inker. Plus a new **Mxyzptlk** story featuring Pete Ross' son Jonathan—"Welcome Home To Mxyzpolls" by Elliot Maggin and Kurt Schaffenberger. Cover by Bob Oksner. (On sale March 30th)

( ) **DETECTIVE COMICS #460 (June).** A new villain named Captain Stingaree makes his debut—by claiming he knows the secret of the **BatmEn!** What is the secret? You'll find out when **Batman** is invited to "Slow Down—And Die!" (Bob Rozakis, Mike Uslan and Ernie Chua). Plus Denny O'Neil reintroduces **Tim Trench, Private Investigator** in "The Cold-Fire Caper" aided and abetted by Pablo Marcos and Al Milgrom. Cover by Chua. (On sale March 30th)

NO POWER ON EARTH CAN STOP ME FROM DELIVERING MY MANUSCRIPT ON TIME!...
ART RAMONA FRADON
SCRIPT: DAVID V. REED
THINK HE'LL MAKE IT?
TRUST PHIL! HE ALWAYS FOUND A WAY OUT FOR US, DIDN'T HE?
HERE'S A HEARTFELT SALUTE TO DEAR OLD PHIL BINGER, A TALENTED WRITER, ACKNOWLEDGED FIRST STRINGER, BUT HE HAD A WAY, AT LEAST, SO THEY SAY, OF PUTTING AN EDITOR RIGHT...
THROUGH THE WRINGER

PHIL BINGER WAS A WRITER OF COMICS...ONE OF THE BEST ...AND TO HEAR HIM TELL ABOUT HOW HARD HE WORKED, AND HOW MUCH HE PRODUCED--
PAT-A-TAT
BUT IF YOU LISTENED TO ONE OF PHIL'S EDITORS--
YOU GOT AN ADVANCE ON THE 3RD ...SHOWED UP ON THE 10TH WITHOUT THE STORY AND ASKED FOR ANOTHER ADVANCE... I GAVE IT TO YOU...YOU SHOWED UP ON THE 17TH WITHOUT THE STORY... ANOTHER ADVANCE... AND HERE YOU ARE AGAIN ON THE 24TH WITH-OUT THE STORY!
WHERE IS THE STORY?
IF YOU LET ME SPEAK, I'LL TELL YOU!
AND NOW PHIL BINGER WOULD DO WHAT HE REALLY DID BEST -- TELL A STORY! --A DELICIOUS, OUTLANDISH, GORGEOUS STORY! ...
THE STORY I WROTE WAS SO FRIGHTENING... THAT WHEN I RE-READ IT, I PASSED OUT!...
BUT YOU WERE DUE THREE WEEKS AGO...
HOW LONG WERE YOU OUT?
THAT'S JUST IT! --WHEN I CAME TO, I WAS SO FRIGHTENED AT REALIZING I HAD PASSED OUT, THAT I PASSED OUT AGAIN!... AND AGAIN AND AGAIN!...UNTIL FINALLY THIS MORNING, I BURNED THE STORY!...
STOP! STOP!
HOW MUCH DO YOU WANT?
TYPICAL BINGER STORIES OFTEN BEGAN WITH A SIMPLE, STARTLING STATE-MENT OF FACT...
MY DOG ATE UP THE MANUSCRIPT! --THE WHOLE 26 PAGES!...
OH... NO... N-O-O-O...
BUT THEY SOON DEVELOPED A FULL LOAD OF PATHOS... HUMANITY... SUFFERING--AND EMERGENCY!...
--AND NOW THE POOR CREATURE IS IN THE DOG AND CAT HOSPITAL-- AND IT NEEDS AN OPERATION-- AND THE VETERINARIAN WON'T BUDGE WITHOUT MONEY--SO I MUST HAVE AN ADVANCE!
STOP!...YOU'RE BREAKING MY HEART!
BINGER'S BUCKET
I'LL PUT IN A VOUCHER!

OTHER STORIES BEGAN WITH A BANG--AND WERE ALL EMERGENCY!
IS THIS THE EDITOR? ...LISTEN--WE'VE GOT YOUR WRITER, PHIL BINGER--AND WE'RE HOLDING HIM FOR RANSOM--85 BUCKS!
I'LL GIVE YOU 90 TO KEEP HIM!
WHEN THEY DIDN'T WORK... OLD PHIL WAS ALWAYS EQUAL TO THE OCCASION--
WELL, LOOK WHO'S HERE! --HOW DID YOU GET AWAY FROM THE KIDNAPPERS?
I GAVE THEM AN I.O.U....
NOW I'M DEEPER IN DEBT THAN EVER! --CAN I HAVE AN ADVANCE?...
BUT THE BEST BINGER-STORIES INVOLVED HIGH ADVENTURE, PERIL AND FORTITUDE... UNTIL SOMETIMES THEY ACHIEVED THE STATUS OF AN EPIC!...
"LAST WEEK ON MY WAY TO THE OFFICE... WITH THE FINISHED STORY IN MY BRIEFCASE... SOMEHOW--I CAN'T ACCOUNT FOR IT--BUT SOMEHOW ... I FELL INTO AN OPEN MANHOLE!..."
YE GODS! I'M GOING TO BE LATE FOR MY APPOINTMENT!...
"...I FOUND MYSELF IN THE SEWER... SWEPT HEADLONG BY A FIERCE CURRENT..."
IT'S A GOOD THING I HAD THIS FLASHLIGHT IN MY BRIEFCASE!...THIS'LL KEEP THE RATS OFF!...
"...SOON I WAS IN THE OPEN SEA... DRIFTING SOUTH DAY AFTER DAY... SEEING NEITHER LAND NOR SHIP--ON THE FOURTH DAY--"
THE SHARK ATE MY BRIEFCASE AND THE STORY!... NOBODY'S GOING TO BELIEVE THIS!
"...FORTUNATELY, I WASN'T ATTACKED AGAIN... AND MY FLASHLIGHT WAS STILL FUNCTIONING...
OYSTERS! ALMOST LIKE A PATHWAY!--I'LL FOLLOW THEM!
3

"... AND SURE ENOUGH, TWO DAYS LATER--SPENT MOSTLY UNDERWATER--THERE WERE OYSTER BOATS ON THE HORIZON!..."
MY HUNCH WAS RIGHT!-- CHESAPEAKE BAY!
AS NIGHT CAME, THE BOATS BEGAN LEAVING. BUT--SWIMMING LIKE I NEVER SWAM BEFORE...
MAN OVERBOARD!
THROW HIM A LINE!
MARY T
"...THE KINDLY OYSTERMEN HAD SAVED MY LIFE!..."
IT'S A MIRACLE! WAIT TILL THE NEWSPAPERS AND TV HEAR ABOUT THIS!
NO! NOT A WORD!
NO PUBLICITY I BEG YOU!...
AND SO, HERE I AM... BUT...KNOWING HOW SUSPICIOUS YOU ARE...
I BROUGHT ALONG PROOF POSI-TIVE--THE HANDLE OF THE BRIEFCASE EATEN BY THE SHARK!...
CAN I HAVE AN ADVANCE?
OF COURSE NOW AND THEN, PHIL ACTUALLY DID BRING IN A STORY...
GOOD SHOW, PHIL! LET'S SEE... YOU OWE US FOR 9 ADVANCES ON STORIES... I'LL ENTER THIS, AND YOU'LL ONLY OWE US FOR 8...
WHAT? YOU MEAN YOU'RE NOT GOING TO PAY ME?
BUT I JUST EXPLAINED... YOU OWED US 9 STORIES, SO NOW YOU OWE 8... WHAT'S WRONG?
I'LL TELL YOU WHAT'S WRONG! I BRING IN A STORY, AND I DON'T GET ANY MONEY! THAT MEANS I'M WORKING FOR NOTHING!
4

AND SO, LIFE WENT ON IN THIS FASHION... UNTIL THE DAY THAT DEAR OLD PHIL'S MOST FAMOUS CAPER BEGAN...
PHIL, I'M SORRY TO HEAR YOU TYPEWRITER WAS STOLEN... HERE'S AN ADVANCE... BUY A NEW TYPEWRITER...
I'LL BRING IT IN NEXT WEEK IF IT KILLS ME!
...WHEN DO I GET THE STORY?
WELL, THE NEXT WEEK CAME... BUT BINGER DID NOT...
LISTEN TO THIS--THERE'S A RUMOR AROUND THAT PHIL BINGER DIED!
PROBABLY STARTED IT HIMSELF... NO, HE DIDN'T DIE... HE'S JUST WORKING ON ANOTHER ALIBI...
WHIZ COMICS
BUT A FEW DAYS LATER--
I KNOW YOU DON'T BELIEVE IT, BUT BINGER IS DEAD, ALL RIGHT... I WENT TO HIS FUNERAL... I SAW HIM GET BURIED...
TRICKY, AIN'T HE?...
TWO WEEKS WENT BY... THREE... FOUR--AND FINALLY THE EDITOR AND THE PUBLISHER HAD A MEETING...
OF COURSE, I HAVEN'T RECEIVED ANY MANUSCRIPTS FROM HIM IN OVER A MONTH--BUT THAT'S NOT UNUSUAL!
I KNOW...
...BUT NEITHER HAS HE COME IN TO ASK FOR AN ADVANCE--AND THAT'S SO UNUSUAL, HE MUST BE DEAD!
AND THEN, THE NEXT DAY, PHIL BINGER--OR AN EQUALLY UNREASONABLE FACSIMILE--SHOWED UP AT THE OFFICE!...
REMEMBER I SAID I'D BRING IN THE STORY IF IT KILLED ME?...
WELL, IT KILLED ME... THAT'S WHY IT'S NOT ON TIME!
THAT'S NO EXCUSE!
I KNOW! THE REAL REASON IS--I OVERDID THE RESEARCH... I WAS WORKING ON A GHOST STORY, SO I GOT MYSELF TEMPORARILY DEAD AND BURIED FOR THE RESEARCH... BUT I PAID FOR IT WITH A CHECK... AND WHEN THE CHECK BOUNCED, THE CEMETERY PEOPLE WOULDN'T LET ME OUT...
...SO I NEED AN ADVANCE...
5

ABSOLUTELY NOT!--YOU'RE INTO US FOR PLENTY AS IT IS!...
ME? NOT ME--REMEMBER, I'M NOT PHIL--I'M PHIL'S GHOST. PHIL OWES YOU MONEY--BUT DID YOU EVER GIVE PHIL'S GHOST AN ADVANCE?...
NOTHING DOING... NOT A GHOST OF A CHANCE...
I'LL HAUNT YOU!
SO WHAT ELSE IS NEW?--YOU ALWAYS DID!
ME?
YOU! YOU! OUT! OUT!
ME?
AT THAT MOMENT...
PHIL, MY BOY... GLAD TO SEE YOU... WHERE YOU BEEN KEEPING YOURSELF?
HERE'S A $500 ADVANCE!
AHH... THAT'S MORE LIKE IT! MANY THANKS...
AND WITH THAT--IN AN INSTANT --THE EDITOR AND THE PUBLISHER WERE ALONE...
BUT WHY DID YOU DO THAT? WHY?
BECAUSE IT WAS THE ONLY WAY TO GET RID OF HIM! I KNEW IF HE GOT A BIG ENOUGH ADVANCE ...WE'D NEVER SEE HIM AGAIN!
♪ SO PHIL'S FINAL STORY WAS REALLY A ZINGER, AND ONE ASSUREDLY DESTINED TO LINGER, BUT IF, AS WAS SAID, HE WASN'T ACTUALLY DEAD, THAT WAS CERTAINLY BINGER'S DEAD RINGER.
THE END

How a Comic Is Created

BY CARL GAFFORD

Previous installments have shown you how a comic is conceived, written, pencilled and inked. This feature will deal with the lettering and the final steps of production.

The procedures we've mentioned so far are standard for many companies in the business, but are by no means the **only** way to do things. Take, for instance, the case of **FREEDOM FIGHTERS #1,** coming your way in December. Mike Royer found Ric Estrada's layouts a little too loose to work on, so he **traced** the layouts onto new paper with the use of a lightbox, tightening the layouts as he went along . . . a method often used at **Western Publishing.**

There will always be variations when the circumstances call for it. The next and final chapter of this feature will deal with some of these variations at DC and some of the other companies in the field.

LETTERING

All of the word balloons, captions and titles you read in a **DC** comic are put there by hand. It doesn't take much in terms of equipment to letter, but it **does** take a **great** deal of practice to be a good letterer. Just as your handwriting has gotten steadier and more regular since when you first started, so does a letterer's lettering improve with practice.

Lettering is usually done after the pencilling. The letterer sets his T-square even to the paper and places an instrument called an Ames Guide along the top edge of his T-square. The guide is a plastic tool which has a series of holes in a movable dial. On the bottom of the guide is a series of numbers. Turning the dial to match these numbers determine the space between the lines on which the letterer letters, and therefore determines the height of the words. The higher the number, the taller the letters. **DC** uses a setting of about 3½ for its lettering.

Having set the dial at 3½, a sharpened pencil is inserted into the top hole. In one smooth movement the Ames guide is pulled across the top of the T-square, keeping the pencil in the hole but spinning it easily with the fingertips to keep the point even and the line smooth. When that's finished there's a clean, even line. Then the pencil is shifted into the next hole down, and the process repeated until we have a series of **guide lines.**

The letterer uses these lines to print in the words of the script. The letterer has to keep in mind the size of the panel, as well as trying not to hyphenate where there are no syllable breaks, and not to cover up too much of the all important artwork. And sometimes it's pretty difficult cramming all those words into a small space.

Lettering can be pencilled in first, or done directly in ink. A number FB-6 pen point is usually used for the light face copy, which makes up the majority of copy in a comic. A number B-5 point is used for the heavier, **bold** words used for emphasis.

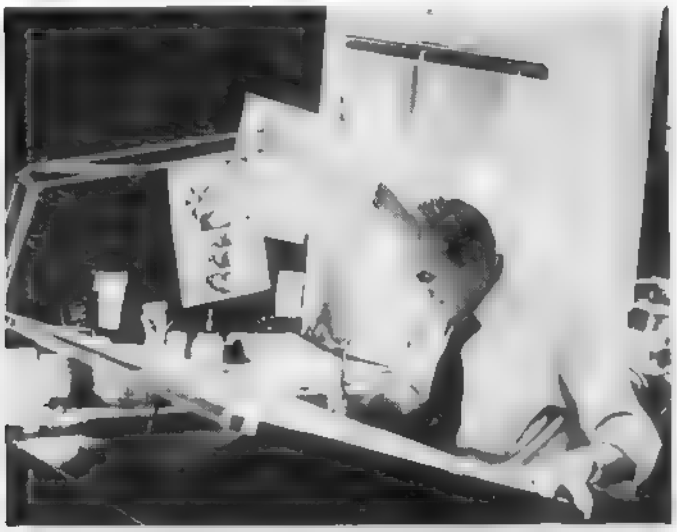
Letterers are also responsible for the titles, borders, word balloons and sound effects. Borders and balloons are done with a point slightly heavier than the light face copy. Some varieties are shown here. Borders are ruled in with a straight-edged ruler and the balloons are drawn in freehand.

The artist may indicate in pencil what he wants for titles and sound effects or the letterer may come up with his own ideas. Title logos of the books like **SUPERMAN** and **BATMAN** are photo-statted and kept on file for the production department to add where needed.

After the art is lettered it's returned to the editor to be given out to an inker. When the art has been inked, proofread and edited by the editor and his assistant, it is checked in by Executive Secretary Shelley Weissberger and turned over to production

PRODUCTION:

It's the job of production to check the books for mistakes, correct them, and prepare the copy for reproduction. The first step after the arrival of the book has been marked in the records is the proofreading. Anthony Tollin reads all the books, looking for spelling mistakes, missing gloves and masks, etc., so if you find any errors in the art or copy, he's the one to complain to.



PHOTOS BY SHELLEY EIBER

JOE LETTERESE HERE SHOWS THE PROPER WAY OF HOLDING AN AMES GUIDE FOR LETTERING.

All proofreading corrections, whether they're the ones marked by Anthony or the ones marked by the editors, are marked with a non-photographic blue pencil or magic marker. It's the nature of our printing that blue drops out in engraving while red shows up the same as black.

Corrections are turned over to the production correctionists, consisting of top **DC** veterens Joe Letterese and Morris Waldinger, veteren letterer and relative **DC** newcomer Shelly Leferman, and the up-and-coming members of the crew, Kelly Harris and John Workman.

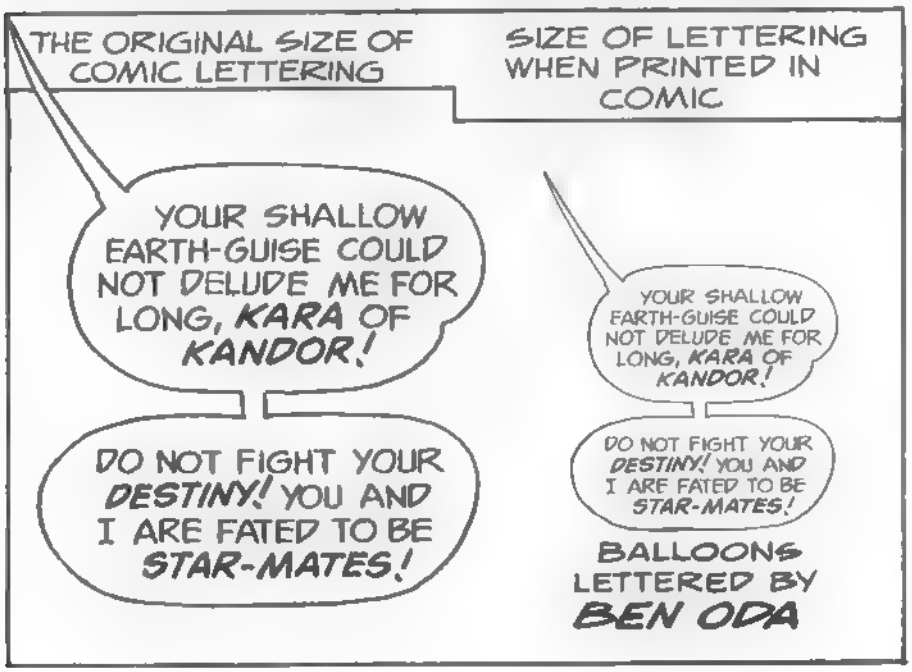
Sometimes the corrections can be complex, and in that case, say when it involves a major change in the art, a photostat is often made of the original. Photostatting is a phototgraphic process which involves creating a picture of the art, except that we don't have to wait for the prints to come back from the drugstore. Instead there's the dynamic **DC** darkroom, run by Shelley Eiber. They make "stats" of the art, so the production department can make major corrections without having to cut up the original art. We also make a special kind of photostat for coloring the comics, but that will be discussed in the next installment where we examine coloring.

Specialty pages like the feature pages you see in the 50¢ Giants and the contents pages of the **Limited Collectors Editions** are also produced in the production department. They're usually prepared by Debra Ulrich who pastes up the features from the layouts supplied by the editors.

The lettering corrections, like the lettering, are done with the use of the Ames guide, T-square, and the pens mentioned earlier. But it might be necessary to letter over old lettering. This can be done by lettering the correction on a **separate** piece of paper and pasting that over the old section with rubber cement, or else an enamel called "Snopaque" is used. It's a close cousin to the "Liquid Paper" used for typewriter errors. After it's dried to an even finish, one can letter or draw over the old surface with ease.

But every now and then special problems crop up, and it's up to Production Manager Jack Adler, to solve them. Jack, like Vice-President Sol Harrison, has the unique benefit of having worked at the engravers prior to coming to **DC**, and expert in the myriad printing problems. If the ink on the art is too grey, it may have to be gone over and darkened. Or a special kind of photo stat may be needed if the artist does a special flashback panel in pencil or craftint.

Layouts determine where the pages of the stories are to appear in the printed comic, and they are determined by Jack and Sol according to the wishes of the advertisers. It can be a difficult process, especially when an advertiser specifies a certain position for his coupon to appear, and you don't


THE ORIGINAL SIZE OF COMIC LETTERING
SIZE OF LETTERING WHEN PRINTED IN COMIC
YOUR SHALLOW EARTH-GUISE COULD NOT DELUDE ME FOR LONG, KARA OF KANDOR!
DO NOT FIGHT YOUR DESTINY! YOU AND I ARE FATED TO BE STAR-MATES!
YOUR SHALLOW EARTH-GUISE COULD NOT DELUDE ME FOR LONG, KARA OF KANDOR!
DO NOT FIGHT YOUR DESTINY! YOU AND I ARE FATED TO BE STAR-MATES!
BALLOONS LETTERED BY BEN ODA

JOHN WORKMAN FIXES UP SOME ART WHILE **LILLIAN MANDELL** HANDS **JACK ADLER** A LAYOUT TO A LATE BOOK.

want it to cut into another advertiser's coupon on the other side of the page. After the layout has been determined, Jack hands it to his secretary, Lillian Mandel, to type up or special sheets that go with the issue for numbering

Covers are first conceived with the editor and publisher Carmine Infantino in a cover conference. There the story may be examined for just the right scene, or else a symbolic cover might be used which depicts the idea of the story without showing an actual scene from it.

The artist then draws the cover based on Carmine's layout, and if it meets with approval copy is written for the cover and both are turned into production.

Jack Adler checks over the art to see if it presents any special problems before turning it over to be pasted up. If there are no problems, the art is pasted up on specially printed cover sheets which have all the engraver's indications. Next all the important copy such as the title logo, issue number, date, and Comics Code symbol are put in.

The cover ready we now prepare the accompanying lettering. Lettering is either done in the office by Joe Letterese or John Workman, or the cover is sent out to demon letterer Gaspar Saladino. They do the special kind of display lettering you see on most **DC** covers. Cover lettering relies more on artistic design and special effects than regular lettering does. It's required to grab a casual gazer's attention at the stands and convince him that this comic is worth his quarter.

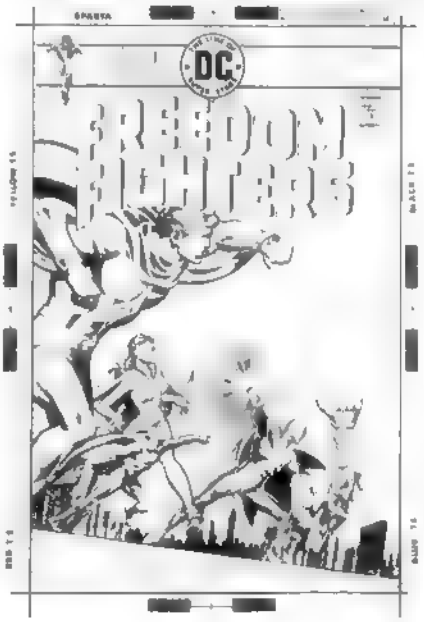
When the lettering has come in it's pasted into position and the cover is then shown to the editor and Carmine for approval. Then it's shot for color and the stats are given to Tatjana Wood for coloring.

Up to thirty-five books pass through the production department every month, and it's up to them to make certain that each and every one leaves **DC** looking the very best it can . . . their work speaks for itself.

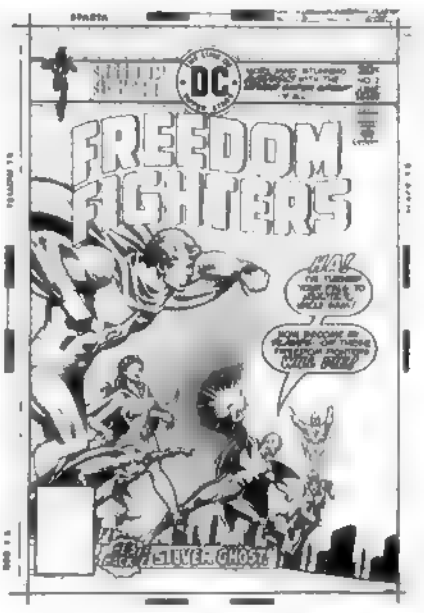
HERE ARE THE STEPS IN PREPARING A COVER FROM

ORIGINAL ART

LOGO AND TYPE



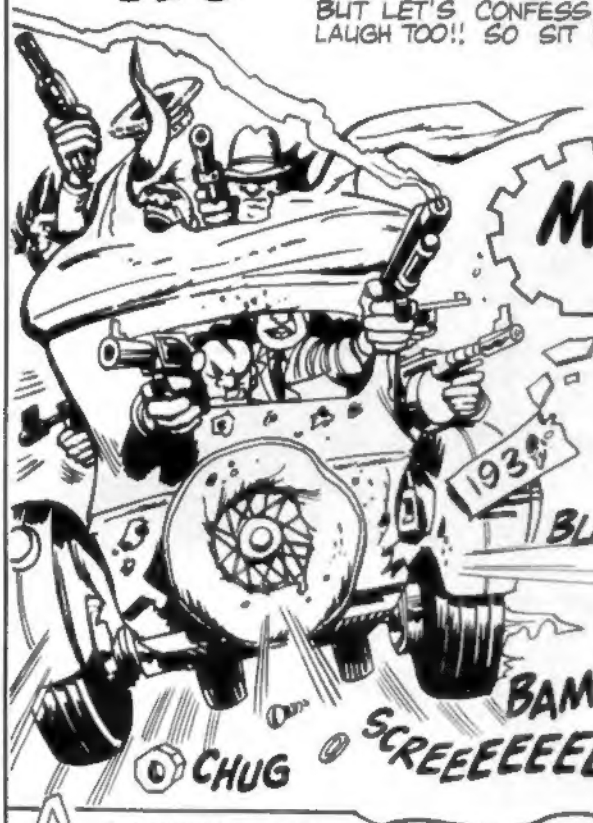
FINISHED WITH LETTERING



CRIME CAN BE COMEDY?

YES-- ANY *SADISTIC, INDIFFERENT* AND COMPLETELY *IRRATIONAL* PERSON WILL AGREE TO THAT!!
BUT LET'S CONFESS!! *WE* WHOLESOME, CONCERNED AND REASONABLE FOLKS LAUGH TOO!! SO SIT BACK IN YOUR *HAIR-SHIRTS* AND ENJOY--

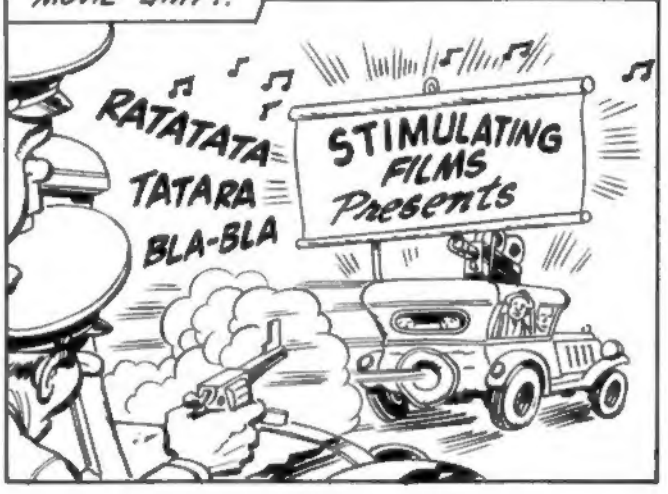
MODERN TECHNOLOGY AND THE "GET-AWAY CAR!"



A *SLAMBANG GANG* OF ANY RELIABLE STATUS DURING THE ROARING THIRTIES WOULD HAVE LOVED *THIS* ITEM!! IT WOULD HAVE PUT THEM FAR AHEAD OF THE CROWD!
A *HI-JACKED ROCKET ENGINE!!*

BUT THIS COULD RAISE *UNFORESEEN* PROBLEMS! THE ROCKET COULD *MELT* THE CAR!! THE MOB COULD *OVER-SHOOT* THEIR SECRET HIDEOUT!! AND THINK OF THE STRESS OF ALL THOSE "G's" ON WEAK LIVERS!

THEN, IT MIGHT BE *WISER* TO CONSIDER A SLOWER, MORE PSYCHOLOGICAL TACTIC WITH A *10-SPEED, WIDE-SCREEN, CINERAMIC, 3D MOVIE UNIT!!*



COUPLED WITH THE AWESOME SOUND-TRACK OF "ZOOM -A SPACE ODYSSEY", THIS FORMIDABLE DIVERSION CAN STUPEFY AND WRECK ANYONE CHASING "SAID" GETAWAY CAR!!
LOOK OUT! WE'RE DRIVING INTO A LAMP-POST!!
LYDIA BUSTWORTH in: "I, A SWINGER"
QUIET IN THE CHEAP SEATS!
DOWN With ANYTHING! YEAH!
!! ??!!
POWER TO THE BATTERIES
HO-HO HO! HOT-PANTS MUST GO!!
THE CAR-TELEPHONE IS A SURE-FIRE ACCESSORY!! IF THE FLEEING FUGITIVES WILL DIAL A PROTEST!! 3000 SCREAMING PRO-TESTERS WILL SWARM IN TO LIE DOWN AND BLOCK ALL PURSUIT!!
AT THE RAPID RATE OF RECENT ADVANCES IN THINGS MECHANICAL, A SIMPLE ADJUSTMENT BY AN AMORAL, MONEY-HUNGRY MECHANIC COULD ADD A "CAPTURE-PROOF" APPENDAGE TO THE STANDARD "GANG WAGON"!
HOW-EVER, THE BEST GADGET STILL OPERATING WITH FAULTLESS EFFICIENCY-- IS A GOOD LAWYER!!

MOVIE COMICS

A full Movie Show for 10¢

AUGUST
No. 5

IN THIS ISSUE !!

THE MAN IN THE IRON MASK

COMPLETE IN THIS ISSUE

FIVE CAME BACK
with
CHESTER MORRIS
WENDY BARRIE

•

WOLF CALL
a
JACK LONDON STORY

•

THE GIRL AND THE GAMBLER
with
LEO CARRILLO

•

THE HOUSE OF FEAR
with
WILLIAM GARGAN

•

THE FAMILY NEXT DOOR
with
HUGH HERBERT

•

Continuing
OREGON TRAIL
with
JOHN MACK BROWN

•

Shorts • Comics Newsreels